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TITIAN BRINGS \$600, LIPPI \$300 AT SALE

Tintoretto's Fetch Surprisingly Low
Prices at Paolini Auction, as Do
Works of Other Famous Artists

Following closely on the dispersal of a collection of modern paintings at which a Corot sold for \$500 and a Rousseau for \$250, as already recorded in THE ART NEWS, the American Art Galleries last week held an equally surprising auction sale of ancient paintings, the collection of "Professor Paolo Paolini of Rome, Italy."

This event was even more astonishing to the art world because works catalogued as authentic originals by the world's most illustrious masters sold for much less than ordinary paintings by contemporary American artists. A Giovanni da Bologna brought \$125, about the price of a thumb-box sketch at the Salmagundi Club, and Titian's "Self-Portrait of the Artist," from the "Rackinsky Collection, Melbourne," which brought the highest price of the sale, was knocked down to R. M. Catts, a New York business man for \$9,200, which is about the price Childe Hassam gets for a fairly good picture.

The collection of "Professor Paolo Paolini" was presented to the American public by means of a magnificent catalogue, with cover stamped in gold and with ninety-seven full page reproductions—such a catalogue as the American Art Galleries under the management of the late Thomas E. Kirby used to issue for great collections, such as the Yerkes, whose proceeds would be millions of dollars. The grand total for the Paolini sale was \$130,215, an average of \$1,050 for each of the 124 sculptures and paintings catalogued.

Filippino Lippi's "Annunciation" brought \$475, and the same master's "Portrait of a Young Man" realized \$300. Titian's "Magdalene," from the "Cardinal Filomarino Collection, Naples," was knocked down for \$600, but the same illustrious master's "Woman Playing a Lute," from the "Henry Lehoucq Collection, London," brought \$1,600. Andrea Mantegna's "Portrait of a Man" fetched \$1,300, and his "Madonna and Child Between Two Angelic Musicians," \$3,600. Mainardi's "Madonna and Child with St. Joseph," brought \$2,000, Crivelli's "Madonna and Child," \$2,200, Andrea da Bologna's "Madonna and Child," \$450, Cosimo Tura's "Madonna Adoring the Child," \$1,250, Antonio Vivarini's "Saint Catharine," \$250, Palma Vecchio's "Portrait of a Lady," \$650, and Lorenzo Lotto's "Portrait of a Physician," \$450.

Tintoretto seemed out of favor, for his "Portrait of the Senator Fantin" went for only \$275. His "Portrait of a Gentleman" did better, bringing \$650, and his "Portrait of Vincenzo Cappello, General of the Venetian Republic," realized \$900.

The immortal Giovanni Bellini did very well, comparatively, his "Madonna and Child" bringing \$5,000, which is about the price of an attractive Jonas Lie. Another "Madonna and Child" by Bellini was brought by Mr. Catts for \$4,300. Pinturicchio's "Madonna and Child" brought \$3,100, and Gentile da Fabriano's "The Madonna and Saints Jerome, Julian and Francis" fetched \$3,000—these being about the prices Jonas Lie would get for a landscape of modest size.

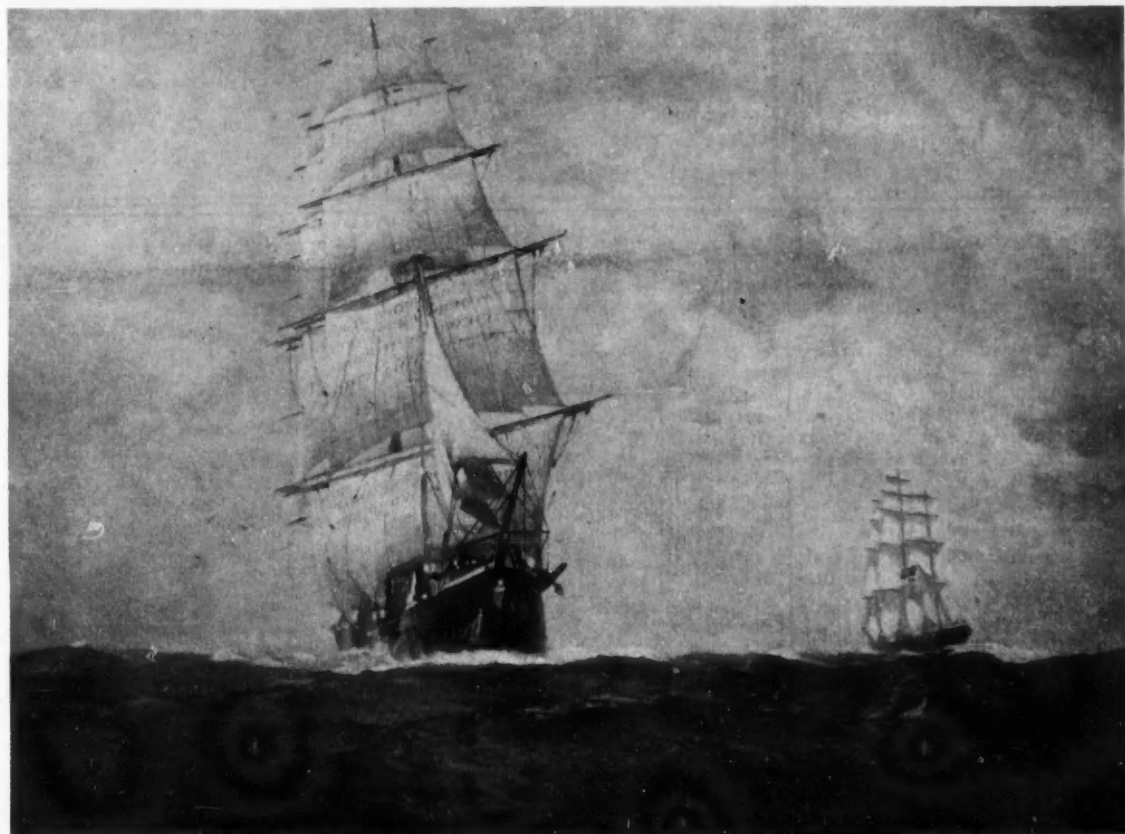
The sculpture in the "Professor Paolini Collection" fared about the same as the paintings, Desiderio da Settignano's "Bust of a Woman" bringing \$1,100, Antonio Rossellino's "Madonna and Child," \$2,000, the same sculptor's tondo "Madonna and Child," \$3,600, and Antonio Pollaiuolo's "Bust of a Young Man," \$3,600.

THE ART NEWS is unable to give a detailed report of the sale, because the American Art Galleries, after repeated requests failed to provide this newspaper with the usual data. The prices given above were noted by a member of the staff who attended the sale, and the total proceeds were taken from an account in a New York paper.

Mrs. MacDowell Awarded \$5,000

Mrs. Edward MacDowell, widow of the composer, was awarded \$5,000 by the Pictorial Review as the American woman who made the most valuable contribution to the advancement of human welfare during 1923. The award was based upon Mrs. MacDowell's establishment at Peterboro, N. H., of a colony to provide ideal working conditions for the creative artist. It was presented to her at Los Angeles.

Charles R. Patterson Sells Ten Pictures Out of Sixteen Shown



"SOVEREIGN OF THE SEAS, 1852-1859"

This painting was one of ten canvases which found purchasers at the recent exhibition of marine pictures by Mr. Patterson at the Doll & Richards Galleries, Boston. The introduction to the catalogue was written by Richard C. McKay, the grandson of Donald McKay, the famous builder of clipper ships.

By CHARLES R. PATTERSON

ZULOAGA POINTS TO ART OF THE AZTECS

Primitive American Civilization and
Culture, Not Europe, Should Be
the Fountain of American Art

Europe should be left to Europeans and American artists should depict and interpret their own wonderful land, says Ignacio Zuloaga. The culture and civilization of the Aztecs, the Mayas, the Incas ought to serve as the fountain, as also the foundation, of a distinctly American art, upon which could be built a superstructure of great beauty and tremendous import.

Mr. Zuloaga said this with much enthusiasm, and added that he was going to the Southwestern United States and to Mexico to study these primitive arts at first hand. He had just arrived from Spain for his first American visit, and he talked in his temporary studio at 38 West 59th St., where, with his life-long friend, Pablo Uranga, also a painter, he will remain until after his exhibition at the Reinhardt Galleries.

As might be expected from his colorful and virile paintings of Spanish types and scenes, Zuloaga is physically strong and vigorous, of good height, and his dark mustache and hair give prominence to his somewhat Shakespearean forehead. He has engaged in bull fighting for the sport of it, and has slain several bulls. He talks English with fair fluency, does not concern himself with political problems, and is broad and tolerant in his views of the work of other artists.

"I care nothing for schools or styles of art," he said. "Art is always individual, always original. If all the art schools in the world were abolished art would be the gainer. I am a confrère of all artists, whether they be painters, sculptors, writers, or whether they express themselves in some other artistic medium. At my home I have examples of the work of Flandrin, Friesz, Gauguin, Utrillo, Toulouse-Lautrec, Augustus John, Rothenstein—of whom I did a portrait—and many other Moderns, besides a large collection of El Grecos. My personal friends include Picasso and other Cubists, and Neo-Impressionists, Classicists, or other artists who paint any way they like, but whom I admire if they paint as they really wish to paint."

"Art cannot be confined to any style or school. Whether this or that is a style of painting to be admired above all others is a tiresome subject. Fashions are all right in costumes or millinery, but art is a thing of the

(Continued on page 4)

Jealous Rivals Put Artist in Asylum

Vincenzo Gemito, Italian Sculptor,
Victim of a Plot Savoring of
Middle Ages, Exhibits in London

LONDON—One of the most recent claimants of England's hospitality is the Italian sculptor, Vincenzo Gemito, who has apparently been the pathetic victim of a plot on the part of jealous rivals to keep him immured in a lunatic asylum.

Having enjoyed royal favor at the courts both of Italy and of Russia, he was kidnapped by a ruse and put under restraint, and though he was eventually released, he was so terrorized that he found it politic to abandon his art for some considerable time. Such tales savor of the Middle Ages, yet this has the ring of truth to substantiate it.

An exhibition of his work is now on view at a Bond St. gallery, and the statuettes shown give proof of a really fine talent.

—L. G. S.

**A Holbein Secretly Bought in
Vienna for \$100,000 for American**
A cablegram to the New York Evening Post says that confidential reports in Vienna are to the effect that Holbein's portrait of "A Member of the Wedigh Family of Cologne," one of the most valued art treasures of Vienna, has been sold to an American for \$100,000.

The sale was made in secret, owing to the Austrian prohibition against the exportation of old masters, and the name of the buyer is unknown, although the painting's destination is said to be either Philadelphia or Chicago. The picture was for generations in the private gallery of Count Shoenborn.

The picture, showing the head of a middle-aged man against a blue background, is one of Holbein's most famous works. It was painted in 1532 when the artist was thirty-five years old. The Wedigh family were English merchants in the Hanseatic trade with offices at Cologne.

Interviewed in Philadelphia, Philip Rosenbach said he could not imagine any Philadelphia collector other than Joseph Widener buying it at such a large price.

Armington in the Luxembourg

PARIS—M. Léonce Bénédite, director of the Luxembourg Museum, visited the exhibition of paintings by Mr. Frank M. Armington, the Canadian painter, at the Galeries Georges Petit, in Paris, and purchased the painting entitled "La Vallée à Bizy" for the Luxembourg Museum.

CANADIAN ACADEMY WOULD EXHIBIT HERE

G. Horne Russell, Its President, in
New York to Propose Interchange-
able Shows Between Countries

G. Horne Russell, of Montreal, president of the Royal Canadian Academy, is spending a few days in New York. While here he expects to meet Edwin H. Blashfield, president of the American Academy of Design, and other artists, and also prominent dealers, to whom he will broach a plan for an exhibition by the Canadian Academy in New York.

It is Mr. Russell's opinion that international friendship can be promoted by art exhibitions as well as, if not better than, in any other way. He indorses the idea of Hesketh Hubbard, the British painter and etcher, for a series of international shows to be held here, in Paris and London, and in other European capitals. But the United States and Canada are such close neighbors that he thinks the interchange of exhibits should be inaugurated by interchangeable shows here and in various Canadian and American cities.

Mr. Russell called at the Grand Central Galleries and inquired about the possibility of obtaining the use of those galleries for a Canadian display, and was told that not sufficient wall space could be devoted to the purpose. A Canadian exhibition in one of the National Guard armories may be decided upon for next season if no regular galleries can be obtained.

Harding Memorial by a Canadian

The Harding memorial which is to be erected by the Kiwanis International Council at Vancouver, B. C., where President Harding made one of his last addresses on his Northern tour, is to be made by Charles Marega, of Vancouver. The monument will consist of two female figures holding a relief of the President with the shields of Canada and the United States and an olive branch. There will be a tablet with the words taken from Mr. Harding's speech commenting on the peace between Canada and the United States: "Our protection is our fraternity; our armor is our faith."

Germany Declines French Invitation

BERLIN—As forecast in THE ART NEWS, Germany has formally declined the invitation of France to participate in the international exposition of industrial art to be held next April at Paris. The reasons are insufficient time for preparing the exhibits and the big expense involved—around 5,000,000 gold marks.

LATE DRAWINGS BY BAKST ARE BRILLIANT

His New Use of Gold and Silver Ap-
pears to Good Advantage in
Several Works—Other Exhibitions

Recent drawings by Leon Bakst at the Ferargil Galleries include a number not shown in New York before. Some of these latest designs show his new use of gold and silver so that the paper, wherever the metal shows, seems to be embossed, a treatment which appeared on two subjects in his last exhibition here.

In his new work he uses it even more gracefully, makes it more inherently a part of the design than in the earlier instances. "La Belle au Bois Dormant," "Ada" and "La Scherhazade Louis XV" are made splendid by this metallic element in their costumes. These same figures also illustrate another trait of Bakst's that cannot be appreciated too much, and this is his sensitivity to the character the costume calls for.

For instance, there is a naive simplicity about his little Russian peasant girl waiting for her sweetheart that is in sharp distinction to the sophistication of the young aristocrat, "La Belle au Bois Dormant." His "Judith," in the rich blue he favors combined with white, is a figure of impressive power and dignity. His slaves are slaves, and his princes noble. For all he is thinking in terms of costume, he does not forget to create the mood and the character as well.

One of the older and most classic of his figures, "Echo Abandonné"—no older than 1922, however—is a pleasure to see again. Familiarity would never rob it of its charm. Two of the figures in "L'Oiseau de Feu," "Holopherne," "Le Sultan Vindictif," and "Une Prince Baroque" are others that show his unfailing variety and vitality.

Halmi's Pictures at Reinhardt's

Artur Halmi, whose portraits have become synonymous with feminine charms, is showing a number of his pastels and oils at the Reinhardt Galleries. There are one or two variations of the Halmi theme to be found, which are valuable for foil and balance. For instance, a portrait of Mr. Marion Eppley in hunting costume, and a study of an old man who seems a little out of place in the elegant company of fair women assembled, and a wholly beguiling portrait of Jeremiah Milbank III, a little fellow in white woolen costume with a flashing crimson scarf wound about his chubby form.

But it is in the graceful, slender divisions of smartly gowned women that this Hungarian-American artist is most himself. Perhaps the most striking portrait shows Mary Garden in one of her panther-like poses, sinuous, restless, arm raised dramatically. Her long chain of pearls serves only to emphasize the lines of her graceful figure as she stands in arrested motion.

Mme. Frances Alda, of the Metropolitan Opera, is shown in a characteristic prima donna attitude, her soft green robes serving to bring out the brilliance of her complexion and hair. Mr. Halmi is expert in giving the required note of elegance to his fashionable sitters, and in the portraits of Mrs. Charles E. F. McCann, Mrs. Marcus Daly, Jr., Mrs. Marion Eppley, Mrs. Crawford Hill, Jr., and Miss Elizabeth Douglas, to mention a few, he is seen at his best.

Portraits of the Distinguished

There is more distinction attached to the subjects than to the paintings which form the Kingore Galleries' loan exhibition of portraits.

There are, let us hasten to say, a few exceptions, the most notable being Sorine's portrait of Mrs. George Brokaw, which is the work of a superlatively fine draughtsman. Jean McLane's portrait of Miss May Ladenburg makes a place of honor for itself in one corner, but the painting to which the most conspicuous place is given, that of Mrs. Sylvanus Stokes by Beltran-Masses, would seem to represent the taste of Third Ave. rather than Fifth.

A portrait of the Grand Duchess Cyril, by Francesco M. Guardabassi, plays up the aristocratic air for all it is worth and is really quite convincing, although his subject looks more

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like a movie director's idea of what a Grand Duchess should look like than a real grand dame. The same artist's portrait of Mrs. Vincent Astor, a small, full-length presentment showing her with a fur coat drawn closely around her, is vivacious and delightful. Other subjects are Mrs. William McNair, by Alfred Hoen; Miss Natica Nast, by Edouard Garcia Benito, and Mrs. William Payne Thompson, by Philip de Laszlo. The exhibition will last until Dec. 20.

Three Women at Ainslie's

The entire space at the Ainslie Galleries is given over to exhibitions during the Christmas season, Rosalie Clements, Vyvyan Donner and Modrakovska forming a most diversified trio of women artists.

Miss Clements fills the largest gallery with some two dozen canvases, portraits and flower studies predominating. Her flower canvases are strong in design and tonal values, those of fuschias and geraniums being of special appeal. The portraits are less certain in execution, and very much in the modern formula.

Miss Donner's color silhouettes are very gay and amusing, clever, too, in the successful results achieved by pasting shapes of colored papers on contrasting grounds. Her subjects are all of the theatre, and such celebrities as Jeanne Eagels in "Rain"—unmistakably this artist from across the room, so accurately is she portrayed; Helen Mencken in "Seventh Heaven," the Rath Brothers, Mme. Stroeve, Wallace Eddings and Mary Nash in "Captain Applejack," Chaliapin as "Boris Goudonow," and Doris Keane in "The Czarina" are some of the most striking.

Mme. Modrakovska's talents are shown in a variety of media—pastel, pen, charcoal, water color, batik, and rag sculpture. Several of the water colors and portrait studies have a full-bodied charm, rich in form and color values. There is also a strong sense of characterization noted here and there and a feeling, a phantasy and decoration as well. Several amusing dolls sit on a bench as proof of this artist's versatility.

Cabinet Paintings at Babcock's

The Babcock Galleries' annual exhibition of cabinet paintings is now on and will continue until Jan. 3. Thirty-eight painters are represented, among whom many young contemporaries make a good showing. Mention should be made of Sidney E. Dickinson's still life, Felicie Waldo Howell's "Washington Street, Marblehead," Russell Cheney's "Segovia," and Sigurd Skou's "Lazy Day."

Blakelock's Indian hunter and deer, and also his "Indian Encampment," are two very small paintings of great charm, and there is also a very small landscape by Murphy which is important. A Dutch landscape by Henry W. Ranger, "Shell Beach at Shinnecock" by William M. Chase, and a landscape by Alexander Wyant give

good representation to the older men. Birger Sandzen's slashing style, as exemplified in his colorful little landscape, strikes an amazing contrast with the suavity of a landscape by Aston Knight which hangs next to it. Other works are by Emil Carlsen, Charles S. Chapman, E. H. Potthast, Carl Rungius, Chauncey Ryder, Henry Russell Wray, Cullen Yates, Albert Gross, Edmund Greacen, George Pearce Ennis, Bruce Crane and Elliott Daingerfield.

French Art at Wildenstein's

The Wildenstein Galleries have on view what is perhaps the most notable group of historical furniture that has appeared in New York within recent years. Three pieces of the Louis XVI period, made by the renowned Jacob for Marie Antoinette and formerly in the royal apartments at Versailles, are being shown in connection with an historic portrait of the Queen by Madame Vigée-Le Brun, once hung in the Tuileries as a part of the collection of the Empress Eugénie.

This ensemble is evocative to a high degree of the period and personality which it represents. What the portrait may be said to lack in verve and vivacity is contributed by the crisply carved and perfectly proportioned day bed, arm chair and fire screen that bear the queen's monogram among the delicate gilded ornaments which enrich these lovely original frames. Le Brun painted her majesty full length among stately columns and heavy draperies, dressed in a magnificent hoop-skirted costume of a thousand furbelows and loopings, with jewels galore. The painting is of a lovely softness and charm.

The white-and-gold furniture from Versailles is in a marvelous state of preservation, only the original brocades being lacking. The fire screen has its original silk backing, however, on which is embroidered with the most delicate invention the queen's initials in sequence of little flowers and tendrils. The carvings on the various pieces appear like finely cast bronzes. It is assumed that these pieces were stolen from the chateau during the Revolution. They come from the collection of Marquis de Cazeaux and have been exposed at the Musée des Arts Decoratifs.

French Paintings at Kraushaar's

After being surfeited with contemporary art of more or less doubtful quality in the flood of shows that New York is accustomed to at this time of year, it is a pleasure to come upon such an assemblage of paintings as the Kraushaar's Galleries have hung for the next few weeks. Most of these have been seen before at one time or another but so fine is their quality that they improve with acquaintance. "Rocks at Ormans" by Courbet, for instance, impresses one with its splendid power. There are two subjects by Fantin-Latour, "Le Bain" and "Figure in a Park." The latter is especially beautiful, a seated nude figure with drapery across her knees against a green background that seems dissolved in light.

"Profil de Jeune Fille" by Manet, a drawing by Toulouse-Lautrec of Yvette Guilbert and Oscar Wilde in Paris, Carriere's painting in brown and white, "Femme aux Lys," and a painting of a geranium by Redon are some of the others that make this exhibition a choice one. Among a number of drawings by Daumier is a small oil, "L'Amateur d'Estampes."

Miniatures by Wainwright

Carroll Wainwright is showing a small group of miniatures at the Kingore Galleries in connection with the loan exhibition of portraits now on view. Mr. Wainwright, who is better known in other circles than that of the fine arts, has a serious bent in the direction of portraiture which is proved by his taking up the rigorous medium of miniature painting.

A portrait of Mrs. Anthony Drexel, Jr., is lovely in design; she is posed in her broad garden hat with the branches

of a tree in the background. Of the two portraits of Mrs. Wainwright the one showing her with her hands on a table is best. Stuyvesant, the artist's young son, is another of his subjects. The portrait of Lady Decies has not quite the sufficient amount of finesse to make it so successful as the others mentioned.

Small Paintings at Holt's

The Holt Gallery is showing a group of small paintings by Robert Brackman, Hortense Budell and Ellen Ravenscroft until Dec. 30.

Mr. Brackman shows great variety in his work. He paints a landscape simply as a landscape in "Central Park" or "In the Garden," and again he thinks of landscape as a part of a decorative treatment, as in the "Centaur and Nymphs." He has several still-life arrangements which are excellent and harmonious in value. A head of an old woman is good in its modeling and in characterization.

Hortense Budell's landscape and coast scenes are handled very simply and carry with them an atmosphere of repose. Ellen Ravenscroft shows monotypes with subjects from Washington Square and the Luxembourg Gardens which sparkle with color. "In the Steerage," one of her smaller paintings, has something quite unusual and gripping about it. The women with their babies watching the blue water ahead are painted with no conscious striving for pathos.

Paintings by Wickenden

Paintings by Robert J. Wickenden are shown at the Neighborhood Club, 104 Clark St., Brooklyn, until Jan. 3. Landscapes from the Catskills and Vermont, the Laurentian Hills and the Cateneau River form the main part of the exhibition, although Mr. Wickenden has long been known as a portrait painter as well.

A presentment of Philip G. Hamerton, the connoisseur, whose appreciation of etchings started them on the way to the favor which they now enjoy, is the only representation of this phase of Mr. Wickenden's work. The artist was born in England, has lived at various periods in the United States, and in his earlier days resided for a time at Auers-sur-Oise and was intimately associated with the Daubigny family. He is also known as a writer on the Barbizon masters.

Miss Kirkup at Wolfe Club

Paintings made in Taormina, Venice and Brittany by Mary A. Kirkup are shown at the Catherine Lorillard Wolfe Club in Grace House, 802 Broadway, until Jan. 5. The exhibition is open in the afternoons only.

Russian Ikons on View

Some Russian and Byzantine ikons and drawings are exhibited at Corona Mundi, 310 Riverside Drive, until Jan. 4. Among the ikons are several for-

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church in place of Bibles to convert the
Eastern peoples to Christianity.

Browne's Water Colors

George Elmer Browne is showing
a group of water colors, mainly of
Spain and Morocco, at the Babcock
Galleries until Jan. 3. Mr. Browne
has a gift for suggesting detail with-
out being too precise about it that
makes his pictures of markets and
bazaars animated without being dif-
fuse.

His direct attack makes it possible
for him to keep hold of the spontane-
ity with which he has obviously re-
acted to the light and color of Tan-
giers and Toledo, Tetuan and Sotomarina.
"Sardine Fishers, Brittany,"
is an impression of dark sails in har-
bor; "A Bit of Chioggia" and "Seine
Boats, Provincetown," complete the
geographical range of subject matter.

Women Painters and Sculptors

The National Association of Women
Painters and Sculptors is holding its
annual exhibition of small works at
the Fine Arts building until Dec. 23.

The Pettingill prize of \$100 for the
best work of art was awarded to Es-
peranza Gabay for a still life entitled
"The Pink Vase." Theresa Bern-
stein's "Sunset Hour" won the John
Clerici prize of \$50 for the best paint-
ing, and the Joan of Arc silver medal
given by Dr. George F. Kunz for the
best sculpture went to Harriet W.
Frishmuth's "Speed." Honorable men-
tion was accorded Emma Fordyce
MacRae's still life "Cosmos," Mar-
garet Foote Hawley's miniature paint-
ing of Mrs. Charles Sawtelle, and
Maude S. Jewett's bronze flower
holder formed of two feminine figures.

There are 195 paintings shown,
among which are works by Julie M.
Morrow, Katherine Langhorne Ad-
ams, Hilda Belcher, Virginia Keep
Clarke, Alice Judson, Emily Nichols
Hatch, Gertrude Fiske, Harriet Lord,
Susan M. Ketcham, Jane Peterson,
Edith C. Phelps, Alethea H. Platt,
Elizabeth Cady Stanton and Con-
stance Curtis.

The sculptors include Bonnie Mac-
Leary, Nanna Mathews Bryant and
Brenda Putnam. The miniaturists are
Rosina C. Boardman, Eulabee Dix,
Mabel R. Welch, Elizabeth A. McG.
Knowles, Sarah Eakins Cowan, Cor-
nelia Hildebrandt and Eva Hatfield
Young.

Early American Art Shown

The Dudensing Galleries have
jumped back into the quaint fast-
nesses of early American art and pro-
duced an interesting collection of por-
traits and landscapes, together with
hooked rugs, samplers and furniture
for local color. The ingenuousness

Bas-Relief Portraits as a Christmas Gift



PORTRAITS OF THE LEWIS CHILDREN By JULIO KILENYI

Courtesy of Medallic Art Company

Harriette, aged ten; Mary, seven, and Ann, five, daughters of Mr. and Mrs. James E.
Lewis, of Dekalb, Ill., sculptured in bas-relief by Julio Kilenyi for Mr. Lewis for
presentation at Christmas to Mrs. Lewis. The original model was reduced and galvano-
typed in various metals made. Mr. Lewis is a prominent Illinois banker.

so cultivated by the ardent Modernist
is here to a degree in these presenta-
ments of our respected forebears.
There is nothing notable about any
of them except their quaintness, no
names of consequence affixed to the
canvas either front or back.

These two dozen paintings may be
classed as the American attic school,
for it is certain that until the modern
search for New England antiques led
up into the dusty caves and rafters
most of these heirlooms were slum-
bering serenely. However, they are
down among us again, and there is
nothing to do but give them a cheery
word of greeting. Here is "Drusilla,"
doubtless a nom de plume, very stern
and Elizabethan in her starched lace
bonnet and ruff, and "Celia," primly
conscious of her dangling side curls
and stiff little bouquet.

"Cassandra" is very Holbeinish in
tight-waisted brown with puffy

sleeves, pale and bookish, but less in-
triguing than the languorous "Euphe-
mia," who lets her earrings and curls
nod expressively. No. 10 is of a little
maiden in bottle blue, whose gown,
white pantalettes, and red settee make
a most patriotic color scheme.

The gentlemen are very dignified,
one with a jade-headed stick being
done in his evening clothes, thus an-
ticipating the Whistler portraits of that
sort by quite a bit. The landscapes
are of the same artfulness and are
often tinged with an almost lurid ro-
manticism. It is all very diverting
and in a dry and old-fashioned way,
decorative. This exhibition runs into
the middle of next month.

A Pictorial Symbolist

A painter who brings genuine emo-
tion and a new vision to religious
subjects is rare, but such a one is
J. G. Cornelius, who is introduced in
an exhibition at the Ferargil Galleries.

The war gave this artist a new feel-
ing with regard to the relation be-
tween man and God and out of this
realization he has conceived Christ as
the companion to the peasant who
follows his plow, Christ with bound
hands standing beside the fisherman,
signifying that the two are bound to
the same fate. "Baptism" shows a
peasant mother lifting her child to
the crucifix on which the figure seems
to be not of sculptured wood, but ac-
tually the living, suffering body of the
crucified Christ.

Not only in his religious subjects
does he work out his ideas in dra-
matic symbolism. The "Spirit of the
Water" is a woman rising from the
blue, quiet surface. The "Demon of
the Saucepan" shows gross material-
ism in the form of a fat cook with a
slain, slender body, our ideals, flung
over one broad shoulder. In "Obses-
sion of Asia," an Oriental head looms
large against a view of the sea and
ships; seated on his shoulder is the
graceful feminine figure whose pres-

ence there is as tenacious and disas-
trous as that of the Old Man of the
Sea. "Eve," a sunflecked figure in the
midst of deep woods, is a personifica-
tion of pagan joy of life.

Group at the Whitney Studio Club

The Staffordshire complex is very
strong in the present exhibition at
the Whitney Studio Club, not only in
the delightful glazed terra cottas of
Carl Walters, but in the paintings of
Konrad Cramer, Lucile Blanch and
Reeves Brace, which share the gal-
leries with Mr. Walters' gay inven-
tions.

In the most vibrant of Persian
blues and in deep cream tones with
wandering designs scattered over
their surfaces, this ceramist sets forth
his gazelle, cows, horses, elephants,
hippopotami, as the case may be, with
brilliant success. As examples of fine
modern pottery they take their place
in any company, but as deliciously
amusing and at the same time serious
works of art they stand quite alone.

The paintings, for once, take sec-
ond place to the sculpture. "Mother
and Son" and "The Tiger in the
House," by Mr. Cramer, are in the
best Staffordshire style, while his
"Lady" and Mr. Brace's "Victorian
Scene" rather goes the early English-
men one better. There are numerous
passages of charming color and in-
teresting design among the paintings,
however, notable in the Blanch can-
vas entitled "Flowers."

Greenwich Village Artists Exhibit

Drawings, water colors and masks
by artists of the Provincetown Play-
house are being shown in the lounge
of the Greenwich Village Theatre.
One of the strongest works is a por-
trait by Hugo Gellert of Eugene
O'Neill, whose play, "Desire Under
the Elms," is being produced at the
theatre. Visitors to the play go to
the lounge between the acts and view
the pictures.

"The Ancient Mariner" by Charles
Ellis, "The Man Who Married a
Dumb Wife" and "Desire Under the
Elms" by Robert Edmond Jones, and
"George Dandin" by Cleon Throck-
morton are among the works shown.
Masks are by James Light. "Mr. and
Mrs. Tiffany," by Miguel Covarrubias,
illustrating characters from "Fash-
ion," is good in characterization. E.
J. Ballentine and Max Gorelik are
among the exhibitors. As might be
expected, all the works are more or
less modernistic—generally more.

Early Chinese Wood Carving

The P. Jackson Higgs Galleries
show early Chinese wood carvings of
the Sung period. It represents the
popular Kuan-yin, the Chinese deity
of compassion or mercy, and is a
most interesting example of the soft
and charming forms that distinguish
the Southern school from the more
restrained and austere figures pro-
duced in the North.

The goddess is shown in a seated
position, her body slightly tilted to
one side as she rests her right elbow
on a conventionalized sort of dog-
lion which crouches conveniently
nearby. One hand rests on her knee
as she supports her drooping head
with the other. Grace and beauty are
felt everywhere in this figure, so won-
derfully preserved through the long
years. Only the reeds which support
the carved lotus pads and flowers at
either side are restored. Both in the
general contours and in the detail of
crown and dress ornament is the hand
of a master sculptor evident.

Cosmopolitan Art Group Exhibits

The art group of the Cosmopolitan
Club held its first social at the In-
ternational House, 500 Riverside Drive.
Many of the group's members at-
tended in the national costume of
their country, giving color and a very
cosmopolitan touch to the evening.
Sally Farnham, sculptor, made a talk.

The exhibition was formally opened
by Mr. and Mrs. Edmunds, directors
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World.

the group from America, Germany,
Denmark, Switzerland, Czechoslo-
vakia, China, Japan and elsewhere
showed their work. The technique,
schooling and artistic expression of
several civilizations could be seen, as
well as the modern realistic art that
no country apparently can claim, but
which is especially followed by youth
seeking to get away from traditions.
Some designs for art glass paintings
by Walter von Sager, of Switzerland,
chairman of the group, were espe-
cially notable.

Old Prints at Williams'

At Max Williams' there is a large col-
lection of Currier & Ives' lithographs in
color showing city and country life in
America in the early days.

Since in the early days there was more
country than city to portray, the group
is richer in such subjects as views of
the Hudson, of Indians on the St. Law-
rence, of the falls of the Ottawa River,
the coast of California and an Indian
settlement on the upper Mississippi than
it is in urban impressions. Among the
latter, however, are two that are par-
ticularly interesting, the Neptune House
at New Rochelle and a street in Sara-
toga Springs.

The "Birthplace of Henry Clay," a
simple farm house with a number of
domestic animals in the foreground;
"Old Sawmill on Long Island" and "The
Old Oaken Bucket" are other prints that
have the charm that always clings to
other days, however simple they be.

Bakst Ill in Paris

Leon Bakst is said to be very ill in a
hospital in Paris.

Paul Bottenwieser

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ARTISTS' CHILDHOOD WORK TO BE SHOWN

Art Center to Display Early Efforts
of Sargent, French, Adams, Has-
sam, Calder, Bellows and Others

An exhibition of "the childhood
work of living American masters"—
painters, sculptors and architects—will
be held at the Art Center from Dec.
22 to Jan. 3.

Within the past year the Art Center
has given a show of the art work of
children, that of the pupils of Pro-
fessor Cizek, of Vienna, and has dis-
played work of the art department of
the Ethical Culture School. From
these exhibitions curiosity naturally
arose regarding the childhood work of
American artists of established rep-
utation, whether there could be dis-
covered in it in any way the promise of
later distinguished achievement, and
from this the idea of the present ex-
hibition sprang.

Four drawings by John S. Sargent
made between the ages of four and
nine years will be shown, and other
artists who will send examples of
their early work include Daniel Ches-
ter French, Herbert Adams, Frank
Vincent DuMond, Childe Hassam,
George Bellows, Sergeant Kendall,
A. Stirling Calder, Dean Cornwell, Al-
phaeus P. Cole, Pamela Vinton
Brown, Frederick K. Detwiller, Gus-
tav Wiegand, Emile Walters, Enid
Yandell, Carl Augustus Heber and
several others.

An honorary committee, consisting
of the following artists, has been
formed: Edwin H. Blashfield, Herbert
Adams, Frank Vincent DuMond,
Daniel Chester French, Cass Gilbert,
Jules Guerin, Thomas Hastings,
Charles W. Hawthorne and Anna
Hyatt Huntington.

The idea has met an amused and
most interested response on the part
of most of the artists approached. Al-
though some announced with em-
phatic thankfulness the destruction of
their early efforts, many expressed the
opinion that such an exhibit is not
only entertaining but psychologically
interesting. As one exhibitor wrote
in accepting the invitation: "This ex-
hibition should reveal much of the
early aspirations and hopes of our
great artists that their later studied
and self-conscious methods could not
bring out."

Aphrodite for the British Museum

LONDON—Belonging to the pe-
riod 350 B. C. is the copy of the head
and shoulders of Praxiteles' statue of
Aphrodite (which was the treasure of
Cnidus), now in the possession of the
British Museum, and placed in the
Ephesian room. The original statue
disappeared under circumstances that
have never been entirely established,
and only two other authentic classic
reproductions of it are known. The
distinguishing features of the bust are
its suavity of modeling, its sweetness
of expression, and its general nobility
of character. Munich and the Vati-
can possess the remaining copies.

New Prize at Pennsylvania Academy

PHILADELPHIA—The Pennsyl-
vania Academy of Fine Arts has an-
nounced a new prize of \$500 to be
awarded for the first time in the 120th
annual exhibition, opening Feb. 8.
The award will go to a work in sculp-
ture, decorative in character and suit-
able for an outdoor site. The prize is
offered by the Fairmount Park Com-
mission, and it is understood that it
carries with it an option to buy the
work.

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NEXT ROME BIENNIAL TO BE HELD IN 1925

Date Advanced One Year in Order to
"Get Out of Step With Venice"—
Foreign Exhibits Again a Problem

ROME—Preparations are going
ahead for the opening of the Rome
International Biennial Exhibition,
which is due to take place early in
1925. As a matter of fact, this "bi-
ennial" will open its doors two years in
succession. The reason for this is to
get out of step with the Venice Bi-
ennial, which at present falls in the same
years as Rome's.

The desire to take advantage of the
flock of pilgrims who will come to
Rome for Holy Year also has prob-
ably had something to do with the
decision to hold the exhibition again
in 1925.

There is the usual set of difficulties
concerning the question of transport
of paintings from abroad. The for-
eign artists do not wish to saddle
themselves with the expense of send-
ing their pictures to Rome, and the
committee has to face a big debit item
if it agrees to pay the transport of all
accepted foreign exhibitors. A com-
promise will probably be found. In
connection with the British section,
Gordon Craig is to be given a room
to himself for his wood cuts, while it
is possible, though not yet certain,
that he may send some of his theater
designs and models.

The American paintings arrived sev-
eral weeks late last year. It is hoped
to have a larger American representa-
tion the next time—and to receive the
works for the opening. —E. S.

Art Students' League to Hold a Fiftieth Anniversary Exhibit

The Art Students' League will cele-
brate its fiftieth anniversary by an ex-
hibition of work of students and in-
structors who have belonged to it dur-
ing the half century. Not only does
this organization include some of the
most distinguished American artists,
but also many notable French artists
from Europe and the Orient.

The League has already received
the support of many of its more dis-
tinguished members for the exhibi-
tion, which will be the principal fea-
ture of the celebration, but it is de-
sirous of the support of other mem-
bers whose addresses are not known,
and it is hoped that they will see the
advantage of supporting the exhibi-
tion, which will be held from Jan. 19
to Feb. 2 in the galleries of the Fine
Arts building.

Old Masters for School Children

SALE LAKE CITY—Claude Lewis,
superintendent of schools, has an-
nounced that children in the elemen-
tary grades are to be given a course
of study in old masters. Each child
will be provided with a series of ten
prints. The teacher will be provided
with enlarged prints of the same set
of pictures. The history of the picture
and a sketch of the life of the painter
will be told the class. When the sixth
grade is finished each child will have
a collection of sixty prints from as
many famous pictures, and it is ar-
gued that this will furnish him with
a better cultural knowledge of art
than most adults have today.

Cerracchio's "Sam Houston" Finished

The equestrian statue of General Sam
Houston, which is now being cast in
bronze in this city, will be unveiled next
May in Houston, Texas, where it is to
stand in the sunken gardens at Main St.
and Montrose Boulevard. The statue is
the second largest equestrian statue in
this country, and will be shipped to the
Texas city by steamer in a colossal box.
The statue has been on view at 168 W.
51st St., the studio of the sculptor, En-
rico Cerracchio, a resident of Houston
for the last ten years. The unveiling
will take place in Houston during the
World's Advertising Convention next
May.

"Fête Futuriste" on New Year's Eve

Playboy announces the second annual
costume party or fête futuriste for artists
and their friends at Webster Hall on
the last night of the year. The ball
room will be decorated by William Zo-
rach and other Ultra-Moderns to strike
the jazzesque note that the occasion re-
quires. Artists, appearing in costume,
may secure half-rates if they will men-
tion THE ART NEWS and apply directly
to the office of Playboy, 39 West 8th
St. No half-rates will be sold at the
box office.

Marcus Loses Work in Fire

Peter Marcus lost both his home and
his summer's work in a fire which com-
pletely destroyed his Mystic, Conn.,
studio early in November. In spite of
this catastrophe he has just completed
seven new drypoints which are on view
at the Kennedy Galleries. The subjects
are landscapes and disclose the fact that
this young etcher is using drypoint with
increasing facility. Mr. Marcus has
taken a studio at 155 West 58th St.

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ZULOAGA POINTS TO ART OF THE AZTECS

(Continued from page 1)

soul and not definable or confinable.
And an artist should be judged by his
work and not by anything else. The
reporters in New York asked me
whether I would like to see a repub-
lic in Spain, about the relative beauty
of American and Spanish women—
when I had been here but a few
hours, about bull fights—about every-
thing but art."

As to Blasco-Ibañez and his prop-
aganda, Mr. Zuloaga did not wish to
talk, but about Ibañez as an artist he
was enthusiastic. "He is a great
writer, with the spirit of a seven-
teenth century knight," he said. "There
are other great modern writers in
Spain, however. And we have great
painters of whom you have hardly
heard. Solana's work is very fine, and
Anglada's. Sorolla, too, did some ex-
cellent work."

"Prohibition? It doesn't worry me.
I don't care for cocktails, but I like
wine."

"And you would drink wine if it
were offered, whether it were prohib-
ited or not?"

"Certainly."

Mr. Zuloaga will paint a number of
portraits while here, although he does
not care to do portraits as commis-
sions, but prefers to portray charac-
ter as he sees fit. "A portrait," he
said, "is too often a family affair: all
the relatives, as well as the subjects,
have advice to give to the artist,
which, if followed, would make the
result a hodge-podge, because each
person sees any subject differently,
and an artist is the only one to cre-
ate a work of art."

The New Society of Artists, of
which Gari Melchers is chairman, will
give a banquet to Mr. Zuloaga on
Dec. 29 at the Century Club. Among
the members are Robert Henri, Jonas
Lie, Gifford Beal, Rockwell Kent and
John Sloan.

The exhibit of Zuloaga's paintings will
open with a private view and reception
on Sunday afternoon, Jan. 4, and con-
tinue for one month at the Reinhardt
Galleries. The artist will be present
much of the time.

Portrait of Columbus Is Discovered

PHILADELPHIA—What is supposed
to be a portrait of Christopher Colum-
bus has been discovered by E. H. Meyer,
of this city. The canvas is small and
shows the figure with an admiral's vizor,
sword hilt, and compass and scroll. It
is known that the painting was brought
from Europe by the Cook family 246
years ago. Dr. Arthur Edwin Bye, cura-
tor of paintings for the Pennsylvania
Museum, thinks it the work of a Flem-
ish or German artist. There is a por-
trait somewhat similar now with Pro-
fessor Pasquale Farina, who thinks both
are among several XVIIth century
copies based roughly on a "Portrait of
Giovanni Battista," by Parmigianino, now
in the National Museum of Naples.

Allied Artists' Show in February

The Allied Artists of America will
hold their annual exhibition in the gal-
leries of the Fine Arts building, from
Feb. 7 to 24, inclusive.

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Old Paintings
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Loan of Morgan Manuscripts

Manuscripts from the Pierpont Mor-
gan Library are shown at the New York
Public Library, 42d St. and Fifth Ave.,
until March 1. This group, the second
loaned for exhibition, consists of manu-
scripts and letters from nearly every
prominent figure in English literature
of the XVIIth and XIXth centuries.
The dictated manuscript of "Paradise
Lost" and the MSS. of Mrs. Brown-
ing's "Sonnets from the Portuguese" and
Byron's "Don Juan" are among the
many treasures.

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A Portrait of Pepys by Savill Reproduced

"SAMUEL PEPYS"
By SAVILL



Collectors of Pepysiana will be interested to know that a collateral descendant of Pepys, Lt.-Col. F. Pepys Cockrell, of 36 Kensington Square, London, W. 8, is publishing reproductions of the picture which Savill made of his ancestor in the year 1662, and for which the sum of £3 was paid as return, according to an entry in the Diary! On the back is inserted a fac simile of a

document signed by King James II, testifying to the "Long and Faithful Services performed to our late dearest brother and ourselves by Mr. Pepys, our Secretary for Ye Affairs of our Admiralty of England," dated Nov. 17, 1688. Both the original document and the picture are still in the possession of Lt.-Col. Pepys Cockrell.

FUTURISM DEFINED BY ITS INITIATOR

Marinetti Tells Vienna It Is the "Expression of a Positive Idea of Life," as Well as Other Things

VIENNA—A lecture on Futurism was given here by the initiator of this style, the Italian painter Marinetti. Futurism, he said, is "the expression of a positive idea of life in contrast to certain pessimistic tendencies in modern philosophy of other countries."

Italy is the cradle of Futurism, because her population is full of temperament and imagination and because optimism prevails. The new style asks of its followers "much elasticity of mind, a liberation from the fetters of tradition, an absolute avowal of the doctrine of individualism and a conceptional originality, which has the intuition of the new, the new, the new."

"To be a Futurist means to strive and combat against everything that has reputation and fame, means to be revolutionary and brave, to love life and the impulsive force of its development. Futurism further will solve the social question by instituting a new order, giving way to individualism and making mankind happy, rich and free." —F. T.

Six Works by Maurer Sold

Six works by Alfred E. Maurer were sold to Newark Museum officials from an exhibition by the artist. Arthur F. Egner, chairman of the executive and purchasing committee of the Newark Museum, bought three for his own collection, including two figure paintings and a water color portrait of a woman. Three other paintings were bought by Edgar H. Cahill, an assistant in the Museum.

Mrs. Watts Aids Peasant Arts

LONDON—Even ploughmen have been pressed into the service of the arts by Mrs. Watts, widow of the late painter, who has done so much for the revival of village arts. Examples of their work in hand-beaten copper and in colored pottery are being shown at an Exhibition of Home Arts and Industries, and give great promise of a revival of craftsmanship among our countryfolk.

Mr. Mela Here from Frankfurt

Walther Mela, of the firm of Ferdinand J. Mela of Frankfurt, who has been in New York for several months, has removed to 14 East 60th St., where his collection of archaic Chinese bronzes, Gothic wood carvings and XVIIIth century French porcelains are on exhibition by appointment. Mr. Mela will be in New York until the first week in January.

NAZARE-AGA

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DRESDEN GALLERY IN HOME OF ROYALTY

Bavaria Follows the Lead of Prussia in Using a Royal Residence to House a National Art Collection

DRESDEN—The plan to erect a new museum in Dresden had to be given up on account of the precarious financial situation of the country. It hence came just à propos, that the former Crown Prince's palace could be placed at the disposal of the director of the National Gallery, Dr. Posse, in order to provide exhibition facilities for a great number of paintings, which had suffered from lack of room to install them properly or put them in storage.

It was a difficult task to arrange paintings of different periods and by different artists to a harmonious entirety, especially considering the fact that the edifice had not been built for museum purposes. It must, however, be stated that the result is as nearly perfect as possible. A room of the ground floor is dominated by two large animal pictures by P. P. Roos (1651-1705). Italian art of the XVIth and XVIIth centuries (Ribera, Procacini, Palma) is housed in one wing, the other containing works by artists of Dresden origin of the XIXth and XXth centuries.

A great many Italian paintings adorn the staircase and the rooms of the upper floor. German art of the XIXth and XXth centuries is represented by Artists Kaulbach, Meyerheim, Putz, Lenbach, Knaus, Rayski and Von Stuck. About 250 paintings have been installed in the new gallery, which is large enough to receive the new acquisitions which a happier epoch may grant to the gallery.

The "Master Works of the State Gallery in Dresden," the standard publication of the F. Hanfstängel Publishing Company in Munich, which was exhausted for several years past, has been issued in a revised and enlarged edition. —F. T.

New Catalogue by Myers & Co.

LONDON—An illustrated catalogue of unusual interest has been issued by Messrs. Myers & Co., the well-known specialists in old manuscripts, autograph letters and "first editions," whose headquarters are at 59 High Holborn, London, W. C. 1. Among the 300 items included are especially to be noted incunabula of great rarity and a remarkable collection of Chaucer's works, from the first collected edition printed by Godfrey in 1532 to the edition of 1687, embracing Bonham's 1542 and Kyngston's 1561. Rare "Proclamations of the Old Pretender, the Commonwealth and Cromwell," and only known copies of such works as Fleming's "Footpath of Faith" and Chauncy's "Romische Supremacie," 1580, are among the many gems for the bibliophile, who will also find a full description of King Charles I's New Testament and the Prayer Book of 1578 in contemporary embroidered silk. A great feature in this catalogue consists of the helpful manner in which all defects are pointed out, so that the collector who is obliged to make his acquisitions through the medium of the post will have no unpleasant surprises on their receipt.

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MARINE PAINTINGS AND RELICS, \$29,974

Collections of Earl Howe and Thomas Crowthers Are Sold at the Anderson Galleries—Other Auction Sales

At the Anderson Galleries on Dec. 11 and 12, ship models, marine paintings and relics from the collection of the Right Hon. the Earl Howe, England, and the late Thomas Crowthers, England, were sold. A total of \$29,974.50 was realized. The more important items:

- 52—"MacDonough's Victory on Lake Champlain," by Henry Reinagle, American XVIII century; J. P. Kane.....\$550
- 53—Model of H. M. S. Siren, 64 guns, 1750; Max Williams.....\$680
- 55—Model of H. M. S. La Nymphe, 1775; F. J. Peters.....\$675
- 57—Model of the English man-of-war *Warrior*; circa 1775; R. B. Van Horne.....\$575
- 62—Model of a French frigate, 30 guns, circa 1775; J. Bennett.....\$710
- 69—Model of H. M. Brig *Nereus*, circa 1820; Max Williams.....\$700
- 80—Model of the English full-rigged ship *Harkaway*, 1840; J. P. Kane.....\$835
- 155—Naval mahogany and gilt banjo clock by Simon Willard; G. H. Carter.....\$400
- 160—"The Dutch Fleet of the Early XVII Century Leaving Port," by Hendrick Kobell, Dutch early XVIII century; B. L. Taylor.....\$425
- 161—"The Ships at Anchor off the Cove," by Hendrick Kobell, Dutch early XVIII century; B. L. Taylor.....\$530
- 162—"A View off Falmouth," by E. Cald. English early XIX century; E. J. Haney.....\$400
- 164—"An English Admiralty Yacht off the Dock at Lowestoft," by Peter Monomay; G. Stanley.....\$500
- 169—Model of H. M. S. *Majestic*, 102 guns, English, 1785; Max Williams.....\$2,400

ARZOUYAN RUGS BRING \$27,227

Anderson Galleries, Dec. 12 and 13, afternoon—Collection of Oriental rugs from the property of Alexander Arzouyan, of Constantinople and New York. Total, \$27,227.50. The more important items:

- 80—Ferahgan rug, Western Persia; Order.....\$350
- Leavitt.....\$430
- 90—Mahal rug, Persia; G. J. Gleason.....\$325
- 93—Ferahgan rug, Western Persia; Mrs. S. N. Bandler.....\$550
- 198—Silk and woollen tapestry, Flemish, late XVI century; Order.....\$900
- 199—Silk and woollen tapestry, Flemish, middle XVII century; S. Douglass.....\$850
- 201—Khorassan woollen rug, Persia; M. Everett.....\$425
- 202—Antique Khorassan rug, Northeastern Persia; J. J. Shaler.....\$500
- 203—Mustaphi Ferahgan rug, Persia; E. F. Collins, Agent.....\$400
- 204—Tabriz rug, Persia; N. H. Stone.....\$600
- 205—Herat rug, Eastern Persia; Order.....\$610
- 207—Khorassan rug, Eastern Persia; G. A. Shaw.....\$530
- 215—Large Kirman lavez rug, Southeastern Persia; Miss H. Counihan, Agent.....\$550

PRINTS AT ANDERSON GALLERIES

Anderson Galleries, Dec. 10, afternoon—Prints and drawings from the collection of Professor John Getz; engravings by old masters from the collection of the late Beverly Chew and others. Total, \$3,255. The more important items:

- 34A—Three woodcuts, "The Hermits," "Saint Anthony" and "Saint Paul" (Beverly Chew Collection); A. Schweizer.....\$180
- 167—"Young Man in a Velvet Cape," by Rembrandt (Beverly Chew Collection); E. F. Collins, Agent.....\$110
- 169A—"Landscape with Cottage and Tree," by Rembrandt; H. Broody.....\$110
- 186—"Adam and Eve Tavern," by James A. McNeil Whistler; N. S. Goetze.....\$160
- 194—"Gull II," by Anders Zorn; Perry Malcolm.....\$110
- 195—"Dalecarlian Peasant," by Anders Zorn; Perry Malcolm.....\$100

NUNES COLLECTION BRINGS \$36,482.50

American Art Association, Dec. 10, afternoon—Furniture, textile, paintings, bronzes, decorative objects, etc., from the private collection of Ilo Giacomina Nunes, Rome. Total, \$36,482.50. The more important items:

- 114—Bronze horse, by Jean de Bologne, Florentine, XVI century; W. H. Crocker.....\$700
- 117—Portrait bust of a child, by Francesco di Laurana, Italian, XV century; M. Pemachio.....\$750
- 121—Polychromed, carved and gilded Madonna and Child, by Giovanni da Caffaro, Venetian, XV century; Mrs. R. DeKoven.....\$1,350
- 258—Carved and gilded bed, Florentine, XVI century; A. Arnold.....\$925
- 269—Flemish tapestry representing terrestrial paradise, by Jean Raes; George Newman.....\$2,700
- 270—Mille-Fleurs Arras tapestry, XVI century; A. Arnold.....\$1,675

RUDGE COLLECTION BRINGS HIGH PRICES

Etchings by Rembrandt and Other Old Masters Lately Discovered Attract Many Buyers to Christie's

LONDON—The recently discovered collection of etchings by Rembrandt and other masters, formed by Edward Rudge in Worcestershire over a century ago, brought good prices when put on sale at Christie's. The first day's sale realized £13,237.7s.

Three of the etchings sold at 1,100 guineas each. There has been no such sale of Rembrandt collections here for more than thirty years, and dealers from all parts of the Continent attended in large numbers. With the exception of twenty-six lots, the sale consisted entirely of Rembrandt etchings.

The most famous of all of Rembrandt's etchings is "Christ Healing the Sick," known as the "Hundred Guilder" piece, of which the Rudge collection contained a superb second state. This was sold for 1,100 guineas. A fine second state of the etching of "Christ Before Pilate," for which Rudge had given £4 in 1798, went to Mensing of Amsterdam for 1,100 guineas, a fifth state of the same selling for 290 guineas and an eighth state for 400 guineas.

Another etching of "The Three Crosses" went at the still higher figure of 1,100 guineas. Thus three of the Rembrandt etchings, at 1,100 guineas each, produced a total of £3,405. Among those which reached three figures were Rembrandt's "Leaning on the Stone Sill," first state, 250 guineas; two impressions of the "Triumph of Mordecai," 105 guineas; "Adoration of the Shepherds," third state, 105 guineas, and "The Presentation in the Temple," only state, 105 guineas.

Contents of Raffaelli's Studio

Bring 220,000 Francs at Auction

PARIS—The sale of the contents of the studio of the late Jean Francois Raffaelli brought a total of 220,789 francs. Among the objects sold were paintings and prints by the painter, furniture and other personal belongings, including his collection of works by other artists.

The highest price was obtained for Raffaelli's "Pont de Quimperle," 21,100 francs. "Arsenal de Venise" brought 14,600 francs; "Carriere de Sable," 14,100; "Plaine Saint-Denis," 13,500, and other pictures from 9,800 to 12,300. The famous bronze by Rodin, "La Luxure et l'Avarice," upon which a value of 25,000 francs had been set, was sold for 25,100. The painter's easel and palette brought 300 francs each. His press for the printing of etchings, which was made in the XVIIth century, sold for 380 francs. Sculptures, drawings and pastels were among the things sold. A Louis XVth armchair found a purchaser at 2,000 francs.

Gerald Kelly in New York

Gerald Kelly, British portrait artist, is in New York. He expects to exhibit here later in the season. Two portraits by him are to be seen at the Duveen Galleries. One, "The Vicar," is the study of an elderly gentleman in his library.

Melbourne Acquires a Zorn

LONDON—Six hundred guineas was the price paid at Christie's by Mr. Rinder for the portrait of C. W. Armitage by Anders Zorn, for the National Gallery, Victoria, Melbourne. This work was done when the artist was but twenty-one years of age.

A Word About Henry Miller

By FRED NEWLIN PRICE

Although I have not known his wife and two children, I did know Miller. He smiled and the world was right. There lived in the long strong features of his face a certain joy of existence, and his mind held an exact knowledge, thorough and full, of American art over thirty years, for Henry Miller in business held only one job. For thirty years he worked for American artists. He was fifteen years old when he started with William Macbeth.

To him was the pleasure and excite-

ment of knowing the men of the nineties—Homer and Inness and Twachtman, Weir and Martin. He stood on a high hill at the dawning hour of American art, and now as Riley says, "He is not gone, he is just away." I like to think with Stevenson that people never die nor are completely gone until the ones they knew and loved and showed some kindness or a service to have also vanished, and in this light it will be long before Miller is forgotten, for he was fine to know.

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A BITTER LESSON

The auction sale of the "Professor Paolo Paolini Collection" of paintings and sculptures last week at the American Art Galleries, when works catalogued as the products of the world's most illustrious masters were sold, comparatively speaking, for a song, serves to drive home some lessons that need to be learned.

First of all, it should serve as a final and decisive warning to Europeans that Americans are no longer gullible in matters of art; that third and fourth and fifth-class pictures and sculptures can never again be sold for high prices to Americans simply by labeling them as the work of old masters and setting forth plausible pedigrees in de luxe catalogues. American collectors can no longer be fooled by such devices, and any European attempting it will be sure to meet with disaster. It has been tried several times in the last few years, and the result has always been the same. Buyers have refused to buy and the owners of such "collections" have gone home, across the ocean, sadder but wiser men, often having to buy in at auction, by means of agents, one-half or three-quarters of the objects, letting the others go into the auction pot in order to pay the auctioneer's bill.

There is a vast difference between legitimate old works of art and the ancient objects which European "dealer-collectors" gather together to foist on the American public. Every object that is three or four hundred years old is not a work of art. Ugly and commonplace paintings and sculptures were produced in the days of Titian and Michelangelo just as they are produced now. They were worthless then, and the fact that they have survived three or four centuries has not added to their value. They are still worthless as works of art. Americans know that, and there is no use trying to fool them any longer. It is useless to attach illustrious names to them and to extol them in de luxe catalogues.

The bringing over of these collections tends to confuse and to discourage American art lovers, and to nullify the work of our museum directors and our art dealers, who have striven for so many years to instill in Americans a love of the beautiful and a knowledge of esthetic values. The work of these museum directors and art dealers in the last two or three decades has added immeasurably to the culture of the nation. For any auction house to interfere with that work by indiscriminate handling of

unworthy European collections is a great pity.

In the days of the late Thomas E. Kirby the sale of a great art collection was an event like the opening of the opera season. Men in evening dress and women sparkling with jewels used to fill the grand ballroom and boxes at the Plaza Hotel to see Mr. Kirby sell an original Titian for \$200,000 or an authentic Rembrandt for a king's ransom. At the opening night of the sale of the "Professor Paolo Paolini Collection" a similar crowd filled the auditorium at the American Art Galleries. They had seen the magnificent catalogue, an inch and a quarter thick and with a gold stamped cover, and had come for thrills. The biggest they got was when a painting by pupils of Botticelli brought \$4,500, the highest price of the evening. Society was not present the second evening, when the highest price, \$9,200, was obtained for a work catalogued as a Titian. The glamor had departed.

This theme is an important one. European collections are welcome when they contain works that enrich the art heritage of the nation. Such collections will call forth spirited bidding and will bring as much or more here than anywhere else on earth. Americans have the money and they want fine paintings and sculptures. But to thrust upon them fourth and fifth class works extolled in magnificent catalogues brings confusion and does harm. One art dealer said that the auction of the Paolini collection had set art in America back five years. THE ART NEWS doubts if it is as bad as this, but it is bad enough.

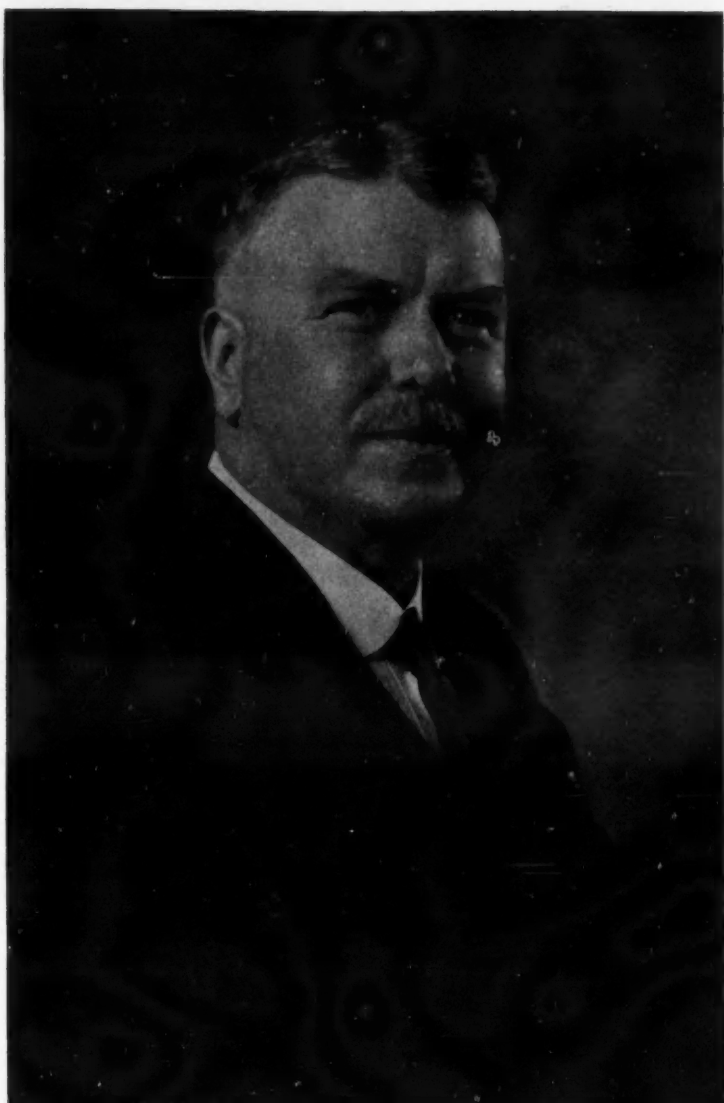
ART IN CHRISTMAS SHOPS

New York is an amazingly responsive community whenever any demand is made on its wealth and resources, but never before has it put forth such a flood of beauty as is to be found this Christmas in its thousand and one shops in answer to the public need for seasonable gifts. The fabled bazaars of the Orient pale before the multitudinous array of kaleidoscopic treasures that this annual festival of giving has evoked. The art of all ages and climes is spread before the public gaze in endless and dazzling sequence. By day and night this twentieth century caravansary holds high holiday revel with its teeming counters and acquisitive throngs.

Never before has there been such a Midas touch to the prismatic parade of art and artifice put so temptingly behind the great glass fronts. Whether it be in the prints or paintings by masters in the windows of the art dealers, or the jade and crystal carvings of ancient China, or the little ten-penny trifles of the one-price shops, the sense of artistic intent and technical skillfulness is evident all along the way. Art can be stretched at this big-hearted season to take in the great and small, old and new, without loss of caste or countenance. The most domestic trifle has an air of being just about the best of its kind ever before encountered. To the catholically minded the whole Avenue is a feast and a delight.

In the windows of the jewelers there are bands and ornaments of glittering stones set so cunningly that it would seem that a thousand Cellinis must be hidden away in the workshops. Where the shining golden gowns and sabled wraps are clustered, there must be fingers skillful enough to vest the proudest Manchu. Behind the flowery ranks of the florists there is a cunning persuasion that knows the tortuous way of orchid and the manner of coaxing the apple-blossom to venture forth before its time. The articles of sport are none the less marvelous in their complexities, and the modern toys have caught something of the extra luster and dexterity of this post-war period. Not even for its own Centennial celebration did Fifth Avenue bring out such a fabulously beautiful assemblage of merchandise. Truly it is a Christmas for connoisseurs.

He Made Collecting Fashionable in Aurora



JAMES M. COWAN, ESQ., PRESIDENT AURORA ART LEAGUE
 Courtesy of the Grand Central Galleries

Mr. Cowan has probably done more than any other American to encourage an appreciation of art through ownership until he has interested the entire town of Aurora in owning fine American paintings.

Mr. Cowan has not only gotten other people to purchase paintings, but has been a generous patron himself and now possesses about four hundred examples

of American art and scores of works by European artists. He keeps these pictures in his own spacious residence, and is generous in showing them to art lovers. He has said that he will bequeath the entire collection to Aurora. At the last exhibition conducted by the Grand Central Galleries, Mr. Cowan purchased works by Percival Rosseau, Elmer Schofield, Elliott Daingerfield, George Elmer Browne and Jonas Lie.

STUDIO NOTES

Prosper L. Senat will paint in Bermuda until spring.

Sidney E. Dickinson has returned from Boston, where he painted the portrait of Oliver Ames, son of Professor Oaks Ames, of Harvard.

Ethel Louise Paddock is at the Al-lerton on East 57th St. for the winter.

Tod Lindemuth is in town for his exhibition, which is being held at 38 East 53d St.

Karoly Fülöp, who returned late in the autumn from Gloucester, has taken a studio at 30 E. 14th St., where he is preparing for an exhibition in Boston at the Doll & Richards' Gallery in February.

Elizabeth Grandin has taken an apartment at the Wellington for the winter.

George Elmer Browne, who sold two canvases on exhibition in Aurora, Ill., has sold another at Chicago.

Marguerite Kirmse sold 300 etchings of dogs in one month recently at a Fifth Ave. gallery.

Clara Fairfield Perry will sail for a trip to the Mediterranean on Jan. 29. She is sending out a large group of her paintings to be shown at a number of Western museums.

Carolyn C. Mase is in Utica, where she will spend most of the winter.

Harriet Waite has returned from Europe and has moved to the Howard Studios building on 57th St., where she will deal in American prints.

Robert Nisbet is spending several weeks in Florida. He is now exhibiting at St. Cloud.

Louis Wolchonok returned on the Aquitania from a six months' stay in Paris, where he made drawings and paintings of streets and buildings.

Eulalie Dix has just finished a miniature portrait of Mrs. Edward Garrett, of Seattle, Wash.

Works by Harriette Bingham Sold

The exhibition by Harriette G. Bingham, her first show of sculpture that she had worked on for five years, held at the Ferargil Galleries, was a success both practically and artistically. Sixteen works were sold aggregating about \$8,000. Mrs. Bingham has gone to Palm Beach to rest and will return in January.

Oberammergau Shop for New York

A permanent shop for the exhibition and sale of the handiwork of the Oberammergau craftsmen is to open in a few days at 200 Madison Ave. A shipment composed of this summer's work of the Passion Players has arrived in New York in charge of Benedikt Sturckl and is now on view at the Hotel Waldorf-Astoria.

EGGERS RANKS MOVIE COMIC OVER MATISSE

Writing of the Effect of Laughter as an Aid to Esthetics, Art Director Prefers Terry's Cartoons

DENVER—Laughter as an aid to artistic creation is recommended by George William Eggers, director of the Denver Museum and formerly director of the Chicago Art Institute. He even goes so far as to say he prefers laugh-provoking movie cartoons to the work of Matisse.

"The American people in the aggregate," says Mr. Eggers in the Museum's *Bulletin*, "probably have spent more time trying to find the elusive wheeze in the funny pages than was spent by all the explorers seeking the Northwest passage since the days of the Cabots. There must be a reason.

"And so we would subscribe to laughter. And we should go farther. We should endeavor to trace some sort of fundamental relation between laughter and the art impulse, for it is there. At this point we should probably make a momentous confession, to wit: that we get a deeper and larger esthetic thrill by far out of Frank Terry than we do out of Matisse. The movie cartoon as it is inadequately called is what we go back again and again to the Orpheum to see; for its streaming rhythms, its prodigious unfoldings and expansions, its trickling patterns, and its leisurely, deliberate and outrageous flights of visual imagination are to us far more compelling than all the bulk-and-weight stuff with which artists have struggled from the days of Giotto to those of John Marin.

"Composition in fluid forms," is what Friedberg calls the art of the motion picture. When the modernist painters discover the possibilities of the 'animated cartoon'—the expressiveness of pattern-in-motion, and its great potency in stimulating mood, and in conveying the impression of mood, perhaps another long quest for 'means' will be ended, and a development of 'matter' may begin.

"If you who enjoy Terry's movies of 'Aesop' think that amusement is all that you are getting out of them, the chances are that you are missing half the fun—for such cadences of form as they again and again reveal are of the material of sheer beauty and the basic kind of esthetic stuff. It isn't merely fun—it's fundamental."

New American Memorials in France

An opportunity for American sculptors is offered by Secretary Weeks' acceptance of the recommendation of the Battle Monuments Commission for commemorative monuments at Montfaucon, Hattonchatel and Chateau-Thierry to mark the major offensives of the American troops. Smaller memorials are to be erected at Nancy, Chaumont, Souilly, Toul and Tours. Chapels are to be built in each of the eight American military cemeteries in France, where there will be memorials to those "who remain missing in action."

Miss Putnam Wins in Soap Sculpture

First prize, \$250, in the competition in soap sculpture was won by Brenda Putnam for her entry "The Vamp," done in white soap. The second, \$150, went to Margaret Postgate for "The Elephant," and the third, \$100, to Simon Moselsic for his "Rabbit." The competition was conducted by a Cincinnati manufacturing company and was held at the Art Center.

Official Ban on Grosz's Prints

VIENNA—As in Berlin, the attorney general in Vienna has ordered the withdrawal of the series of prints called "Ecce Homo," by George Grosz. This takes place a year after they were issued and sold publicly. The original drawings were exhibited in Vienna and in Prague and will be shown in November in the Billier Gallery in Paris.

OBITUARY

EDWARD HOLSLAG

Edward Holslag, mural painter, died in De Kalb, Ill., on Dec. 10. Mr. Holslag was formerly president of the Palette and Chisel Club and until a few months ago had a resident studio in the clubhouse. Mr. Holslag carried out his own designs for the decoration of the gold and Japanese rooms of the Congress Hotel and painted, as he said, "a mile of landscapes" on the walls of the second floor of the same hotel. Mural decorations by him are in various hotels, banks, theatres and public buildings. He was represented by murals in the Congressional Library, and had exhibited portraits and landscapes at the Art Institute. He was fifty-four years of age. He had been a pupil of John La Farge and of the National Academy of Design, and was a member of the Chicago Society of Artists.

JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

LONDON

A most provocative show is now to be visited at the Leicester Galleries, where the walls of one room are hung entirely with paintings by Marie Laurencin, the first occasion on which we in London have had the opportunity of considering her work, viewed en bloc. She has now established for her own use so distinctive a formula that the inevitable result is a certain uniformity in everything that she creates. But within that formula her pictures possess an unusual interest and a study of them, seen "not in single spies, but in battalions," helps one to analyze wherein her peculiar charm resides. I heard one young lady, anxious to probe to the heart of the mystery, ask pathetically for the works to be "explained." There is no explaining this type of picture. Either the spectator reacts to it or fails to do so, feels it or scoffs at it. One must not look to it for portraiture either of individuals or of life, but one may derive from it a wholly delightful sense of the poetry and color of one phase of life and find in it a subtle suggestion of what it is that comprises the charm of femininity. For this is essentially woman's work and is especially interesting as demonstrating modernist principles as translated through the feminine personality.

It was not difficult to realize why it is that little red labels have got themselves affixed to practically every bit of Mrs. Avery Robinson's flower sculpture shown in the same room with the Laurencins. This is wholly original, individual work and consists of bunches and bowls of flowers made on a variety of bases, such as tinfoil and parchment, silk and wire, and painted in realistic fashion. Each is botanically perfect and grouped in some rare piece of china, cloisonné or carved wood to form a decorative composition. If any fault could be found with such exquisite work it would be that the blossoms are too close to the real thing, that they commit the esthetic error of following Nature too nearly so that at times the eye is actually deceived into the belief that it is regarding the living flower. But there is no denying the quite remarkable sense of beauty and of form that has gone to their making.

At the Bluett Galleries, 48 Davies St., W. 1, there is at present an exhibition calculated to rejoice the hearts of all those who specialize in early Chinese art. Indeed, it is distinctly for the expert and the collector that such an exhibition is primarily intended, for nearly every specimen is "a collector's piece." For instance, a circular bulb bowl with three cloud-scroll feet is a perfect specimen of fine purple opalescent glaze in Chun ware of the Sung period, its interior covered with clair-de-lune glaze of a peculiarly delicate hue. It is difficult to realize that specimens of Lung Ch'an celadon, also of the Sung period, are kiln pieces probably rejected on account of some slight imperfection, so fine is their glaze and so excellent their general form and quality. Some examples of incised Ying Ching ware is so delicate as to seem in parts to

display nothing within the glaze. Such pieces are seen to best advantage when so displayed that the light is enabled to shine through their transparent substance.

One is beginning to associate the Fine Art Society's exhibitions at 148 New Bond St. with mirth as well as with merit, for there have been held there of late a number of shows of the work of our leading humorists, both the caricaturists and the illustrators. Humorous drawings by Heath Robinson now occupy the walls of the large room and very appropriately cheerful these are at this Christmas season. This artist is a master of line, and it is by his economy of it that he produces the most comic of his effects. Rotund old gentlemen and exuberant ladies are suggested by contours achieved by the aid of the minimum expenditure of elaboration—a stroke of the pencil and we have the unmistakable silhouette that provokes to hilarity. His humor does not always jump to the eye. It is obtained by an infinitesimal amount of detail and ingenuity, but it seldom fails to achieve its purpose. Robinson is that rare thing, a good-humored humorist, and one feels in studying his work that one is enjoying it as much as he has enjoyed it himself. His color is good and well suited to the purposes of reproduction.

The smaller galleries that seek to become a force in London's artistic existence have perforce to be severely selective in the choice of their exhibits. It is this very selectiveness which renders the exhibitions at the Independent Gallery, 7a Grafton St., W., for instance, so particularly well worth visiting. At present it is a show of drawings by contemporary French artists such as Marchand and Signac, Derain and Frelaut, that is occupying the room. The impression given as a whole is that the French water colorists are endeavoring to use this medium in a way which is foreign to our own tradition. It is doubtful whether it accommodates itself so well to extreme simplification of method as the oil medium, for where strong effects are sought there is apt to result rather the suggestion of violence, and where all should be convincingly solid there is a tendency to a certain thinness that mars the result. De Segonzac's nude figures excel, however, in their quality of movement, and Frelaut is doing good work in studies of scenery in which he manages to capture the essential repose. —L. G.-S.

DRESDEN

The Erfurth Gallery is entitled to credit for showing the works of two young artists of Dresden. Fritz Skade is a draughtsman of great subtlety and ease of treatment. One of Koschka's pupils, Joachim Heuer, is naturally a colorist. That he is a personality of his own is evidenced by a series of landscapes from Capri, showing a composition in planes of green, red and blue.

The Arnold Gallery displays drawings and paintings by Walter Jacob. He chooses with preference outdoor scenes, which he treats in a vigorous and broad manner.

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PARIS

Roughly speaking, there are three sorts of dealers in modern paintings. First, there are those who believe in the "manière forte" and who try to mould the public taste by forcing upon it, willy nilly, the latest craze. A great deal of audacity is necessary for the practice of this profession, and, in addition, a knowledge of psychology, a certain gift of eloquence, and, above all, a strong scent for what is likely to "take." The profession bears its own risks, but if they can be met and the game can be carried on in spite of them, sometimes it leads to surprising successes. The dealers who practice it are in some cases to be ranked among the pioneers, in others among the humbugs. There are still other dealers of a totally opposite

type who are interested only in the standard painters, those whose names have already become household words. They invariably put their money on the favorite and never risk a cent on an outsider. For them the best painting will be that which sells the best. All risk is eliminated from their operations: they are opportunists. Between these two extremes is the dealer who is a real connoisseur, an art lover with an eclectic but sure taste. He does not pretend to impose his views on the public, but he has the power by his knowledge to guide them to the finest works of art and thus help in their education. He buys paintings as if he were buying them to decorate his own home, not to sell them, and would indeed often prefer to keep them for himself if he could do so. This type of dealer

appeals to one, and he is much less rare, in Paris at any rate, than might be supposed. It is a real pleasure to the amateur and the art critic to spend a few minutes with a dealer of this kind.

Thinking thus, the idea came to me to call in on M. Fiquet, who certainly belongs to the last class, and a very pleasant little visit it turned out to be. The Fiquet Gallery is perhaps the one the most distant from the Place de la Madeleine, but it is the one the nearest to the Place Victor Hugo, one of the most fashionable districts of Paris and quite close to the Place de l'Etoile, which, now that Durand-Ruel has settled in the Avenue de Friedland, has become the true artistic centre linked up by the rue St. Honoré and the Champs-Élysées to the rue la Boétie and the Madeleine.

The Impressionist school is here amply represented, not only by exceptional works—such as the little preliminary studies executed by Manet for his famous picture "The Balcony," forming part of the Caillebotte collection in the Luxembourg, which, in a reduced form, bear all the qualities and the same beauty as the big canvas—but also by works of artists who, although of secondary importance, nevertheless play a capital role in the history of Impressionism—men such as Caillebotte himself, the amateur painter and Maecenas, who was one of the most active and devoted supporters of the movement to whose generosity we owe the celebrated collection in the Luxembourg which bears his name. If he did not rise to the heights of a master, he at any rate achieved a reputation as an artist of parts who it would be unjust to consider a mere amateur, for there are many professional artists who cannot attain to his knowledge, and any collection which pretends to represent the entire Impressionist school should be held to be incomplete if it does not contain a specimen of Caillebotte's painting. The Caillebotte canvas in the possession of M. Fiquet is to a certain extent more interesting than those of the Luxembourg, for it is more directly influenced by Monet and Sisley. It represents a landscape on the banks of the Seine—probably at Argenteuil, a little corner of the suburbs which inspired many of the Impressionists in the early 80s—and it would be quite worthy of taking its place by the side of Monet's works, of Sisley's or of Pissarro's of the same period. Many other Impressionist masters are here represented: among them Pissarro—whose pictures fetch higher and higher quotations every day—by some charming pastels; Guillaumin by some paintings rich and bold in color; Raffaelli by some paintings and pastels with a touch finished yet of a delicate lightness which adapted itself so well to landscapes of the Parisian suburbs. A fine series of pastels by Degas belonging to the famous series

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of "Dancers" is also on view, as well as some splendid Carrières, some Toulouse-Lautrecs, and, scattered about, several Forains, Van Dongens, Picassos, knocking elbows with several Daumiers, a charming water color of Delacroix, and two delightful little Corots—the face of a little girl and a landscape on the banks of the river.

But the Place de l'Etoile should not make us forget the Place Vendôme, the axis of the world—for the antiquity dealers. At the present moment three very different exhibitions are taking place there—one at Knoedler's, one at Agnew's and one at John Levy's. The Polish artist, M. Czede-kowski, whose paintings to the number of twenty are just now being shown in the Knoedler Gallery, is already known in America, where it appears his talent is greatly appreciated as a portrait painter. It would be surprising were it otherwise, for this artist combines a clever technique with a very fine sensibility; the result is that his portraits, without being flattering likenesses, are presented with so consummate an art that they are always pleasing while preserving a perfect resemblance. In addition to the dainty image of Miss Theresa Fould Springer in Infanta costume, which attracted much notice at last year's Salon d'Automne, mention should be made of the portraits of Mrs. K. Paanakker and Mrs. Joseph Sexton Thomson, which are among the most successful. M. Czede-kowski has also had an opportunity of exercising his talent on a few notable Parisians, for instance, MM. Pierre and André de Fouquières, M. Lucien Gaudin, French champion of swordsmanship; but certainly one of his most brilliant portraits is that of the celebrated barrister, M. Moro-Giafferi, a member of the present French Ministry. The artist has caught him very happily in a characteristic attitude—in the act of pleading before the court, and the sitter has shown his satisfaction of the work by deciding to make a gift of the portrait to the Museum of Ajaccio, his native town.

The art of M. Léopold Pascal, specimens of which form a very representative little group in the John Levy Gallery, is far from bearing the same smiling impression. Rugged, severe and grey as his native land, the landscapes of this Breton possess a bold and broad technique and are full of forceful expression. As for his flower studies—his anemones, for instance—painted with the palette knife as in the case of his landscapes, they are handled with a freedom and a decision which reminds one of the technique of Vlaminck in his best still-life studies. I am of the opinion that M. Pascal is one of the "young" painters with whom we shall soon have to reckon seriously.

A small collection of English engravings of the XVIIIth century is now on view at Messrs. Thomas Agnew & Sons. Very carefully selected, this group is composed only of rare specimens, and is a real feast for amateurs. Among the mezzotints must be first mentioned a splendid proof representing Lady Bampfylde, engraved by Watson from a Reynolds portrait, and the unique proof of the Ladies Waldegrave, daughters of the Duchess of Gloucester, engraved by Valentine Green, also from a Reynolds, for Sir Horace Walpole, and which bears certain annotations in the latter's handwriting. A few very good proofs of engraving printed in color complete this exhibition. These are possibly less rare than those in black-and-white, but they are, nevertheless, extremely interesting, in the first place because they represent an art

in the phase at which it reached its greatest perfection, and, secondly, because they are truly representative of their period, a really charming period which has given us the "Children Nutting" of Morland, engraved by Dayes. "The Nosegay Girl" and "The Orange Girl," by Nutter after Singleton, are perhaps rather conventional in conception, but at the same time they are very attractive. An exceptionally good proof of the "Snake in the Grass," engraved by W. Ward from a picture by Sir Joshua, is deserving of notice, as is also the "Amorous Sportsman," by C. H. Hodges from Wheatley.

The Société Internationale de Peinture et de Sculpture is at the moment exhibiting in the Galerie Jean Charpentier with great success. The whole series of pictures is presented with much taste. Among the best-known artists who have sent in contributions must be cited MM. Capiello, Charretton, Czede-kowski, Drian, Gorguet, Harold Speed, Bernard Harrison, William Thornton, Knighton-Hammond, Auguste Leroux, Malia-vine, Sir William Orpen, Edwin Scott, Sokolnicki and Troubetzkoy.

—H. S. C.

MUNICH

Mr. Julius W. Böhrer, partner of the antiquarian firm, Julius Böhrer, of Munich, and of the Lucerne Fine Art Company, will sail soon for New York, arriving about Christmas time. Mr. Böhrer will exhibit a number of first-class works of art at the Reinhardt Galleries, 730 Fifth Ave. Mr. Böhrer was nominated a life member of the Detroit Museum of Art Founders' Society, in appreciation of services rendered to that institution.

The Uffizi Gallery in Florence has acquired a self-portrait by the German artist A. Kampf to be added to the famous collection of portraits of this gallery. Liebermann and F. von Stuck are the other contemporary German artists represented in this collection.

The Munich painter, Richard Pietzsch, has been awarded the first prize for the best German landscape painting at the International art exhibition in Venice.

BERKELEY

The second annual exhibition of the Berkeley League of Fine Arts contains 160 pictures. The first prize went to "Adrian," by Ralph Stackpole; second, to "Telegraph Hill," by John Atherton; third, to "Pirates' Cove, Malaga, Spain," a water color by Marian Hahn Simpson. Honorable mention was given Phillips Lewis' canvas, "Five O'Clock in the Morning."

Among the features are fourteen canvases from Provincetown, Boston and New York. William Silva sends a picture that received honorable mention in Paris at the Salon of 1922. Laura Adams Armer's Navajo paintings are both realistic and symbolic. Among the San Francisco artists are Maynard Dixon with his desert pictures, Gattardo Piazzoni by his poetical conception "Haymakers," and Constance and Spencer Macky with splendid portraits. Other artists exhibiting include Laura Adams Armer, John Atherton, Roberta Balfour, Alice Best, Arthur W. Best, Ray Boynton, Cora Boone, Mary J. Coulter, Arthur Durston, Amy Dewing Flemming, Will Frates, E. Ambrose Webster and Alice Pogson.

In the smaller galleries are splendid wood block prints by William S. Rice, Elluria Gertrude Smith and Fred Hocks. There are drawings by Peter Van Valkenburgh and Ralph Stackpole; water colors by Guest Wickson, Marian Hahn Simpson, Selden C. Gile, Stanley Wood, Goddard Gale and Florence Phillips.

In the small print room are etchings by Joan Burke, H. Nelson Poole, W. C. F. Gillam, L. N. Scammon, Frederick Robbins and Alice Glasier. Scattered throughout the galleries is the work of four sculptors: W. W. Manatt, Mary Washburn, Roger Noble Burnham and Rupert Schmid.

—Nita C. Pratt.

CINCINNATI

The Hebrew Union College has lent to the Museum a bronze bust called "Head of a Jew," by Jacob Epstein. The bust was purchased for the college museum, but as that department has not yet been completed it has been placed in the Art Museum until the time when it can be permanently installed. The head, which is a very positive Semitic type, without compromise, is over life size. The features are exaggerated for the sake of character, and the conception and treatment are austere strong and virile. It has been placed in the entrance hall of the Museum with the modern sculpture.

H. H. Wessel and John Weis recently held a successful exhibition at the Wunderly Galleries in Pittsburgh.

CHICAGO

From the thirty-seventh annual exhibition at the Art Institute, Karl Anderson's painting "The Month of March" was purchased by an Eastern collector. "Cajon Pass," by Wallace L. De Wolf, a trustee of the Art Institute and a member of the Business Men's Art Club, and "Chinois," by Henriette A. Oberteuffer, were also sold. Sculptures sold included three bronze copies of the "Cat" by Elizabeth Haseltine, two copies of the bronze "Toad" by Joseph L. Boulton, "Bears in Rocky Cave" and "Black Bears" by John L. Clarke.

The National Commission on Art Education will meet Dec. 29, 30 and 31 at the Art Institute. Miss Mary Scoville was appointed chairman of a committee for the organization of this commission at the meeting of the Western Arts Association in Dayton last May. The Western Arts Association, the Eastern Arts Association, the American Federation of Arts, the College Art Association and the American Institute of Arts will each send three delegates.

Eight one-man exhibitions will open at the Art Institute during the holidays and will run until Jan. 25. There will be paintings by Leon Kroll, George Oberteuffer, Walter Ufer, Edgar S. Cameron, Paul Bartlett, an Arts Club showing of work by Henri de Toulouse-Lautrec, modern Japanese paintings, and the annual exhibition of modern decorative arts.

Arthur T. Aldis and Robert P. Lamont, of the board of trustees of the Art Institute School, have cooperated to found a new series of graduate scholarships to enable promising students who have graduated from other art schools to spend a year or more working at the Art Institute.

Edward J. Kelly, president of the South Park Board, announces that he will appoint a commission to superintend the restoration of the old Fine Arts building in Jackson Park. Lorado Taft, Alfred Granger and C. Herick Hammond are suggested.

—Lena M. McCauley.

DETROIT

The Detroit Institute of Arts has augmented its collection of Italian paintings by the addition of four important pictures from the school of Sienna. Three are already hung at the Institute, and the fourth is on its way from Italy. A Madonna and Child by Segna di Buonaventura, early XIVth century; a Madonna and Child with angels by Benvenuto di Giovanni, early XVth century, and a tempera painting on wood by Stefano di Giovanni, known as Sassetta, are those now on view.

Tuesday evening, Dec. 9, European paintings from the twenty-third International at the Carnegie Institute went on view at the local Institute with a formal reception, preceded by a lecture by Homer Saint-Gaudens.

Francis Petrus Paulus, veteran Detroit painter, recently returned from Bruges with a large group of paintings, the result of his work during the summer and fall. He brought also a collection of antiques.

Following a now well-established custom, the Scarab Club is holding its annual thumb-box show in the club rooms. This exhibition, arranged with an eye to the Christmas shopper, serves the twofold purpose of helping the artists and the interested purchaser.

Joseph Birren is holding his usual pre-Christmas exhibition at the John Hanna Galleries.

Mrs. Ivie McCarthy, of New York, shows small bronzes and figurines at the Society of Arts and Crafts.

Roger Davis, recently returned from Paris, exhibits a group of paintings at the John Hanna Galleries.

MEMPHIS

Works by members of the Painters and Sculptors' Gallery Association are being shown at the Brooks Memorial Gallery. Fifty-one artists are represented, ten by sculptures.

ST. LOUIS

Chauncey Ryder, Carl Kraft and Henry MacNeil comprised the jury of award for the twelfth annual open competitive exhibition now in progress at the Artists' Guild. Oscar Berninghaus' "Autumn Days" received the Guild prize for merit. "The Stone Industry," by Tom P. Barnett, was awarded the Chamber of Commerce prize and will be added to the pictures by this artist already owned by the Chamber. To Kathryn Cherry went the Halsey C. Ives prize for "The Old Town." "Reverie," in bronze, by Adele Schulenburg, received the John Beverley Robinson prize for merit. For figure painting, Takuma Kajiwaras decorative portrait, "Lucretia," previously shown by the Pennsylvania Academy show, was given the Carl Wimar prize, while the George Warren Brown prize went to William V. Schevill's "Adam and Eve." "Torso," by Heinz Werneke, received the Frederick Oakes Sylvester prize for sculpture. The John Liggett Scott memorial prize for merit was given to Frederick Carpenter's "The Gypsies." "Petunias," a water color by Florence Hazeltine, received the Edward Mallinckrodt prize. The Edward Mallinckrodt prize for portraits was awarded to Gustave Goetsch's extraordinary portrait of himself. "The Short Cut" by Paula Fenske received the Tom P. Barnett prize for a landscape painted this year by an artist who has never won a prize at the Guild.

A XVth century painting depicting the birth of Christ was brought to St. Louis last week and shown at the Kocian Gallery. The work, by Justus Van Ghent, is in a splendid state of preservation and is authenticated by Max Friedlander.

Eighteen St. Louis artists are represented in an exhibition at Columbia, Mo., in West Agricultural Hall of the University, auspices of the Art Lovers' Guild. The artists are Tom P. Barnett, F. G. Carpenter, Mildred Bailey Carpenter, Kathryn Cherry, Charles F. Galt, Gustave Goetsch, C. K. Gleeson, Takuma Kajiwaras, R. A. Kissack, Richard Miller, Frank Nuderscher, Ralph Ott, Holmes Smith, Oscar Thalinger, Florence Ver Steeg, Carl G. Waldeck and Edmund H. Wuerpel. The selection of works was made by Professor John S. Ankeney.

Frederick G. Carpenter, Harlan Fraser, Charles F. Galt, Carl Waldeck and Caroline Risque are the five St. Louis artists comprising the local jury of selection to choose local paintings to be submitted for the Pennsylvania Academy Show. They will meet at the Kocian Gallery on Jan. 12.

Albert Bloch, former St. Louisian, now professor of fine art at the University of Kansas, exhibits drawings in the art department of the Central Public Library. "The Cycle of the Creation," "Christ and the Pharisees" and other interpretations of scriptural verses are shown.

—Frances M. Batty.

YOUNGSTOWN, O.

A group of thirty-eight Boston artists, beginning with Ruth Anderson and ending with Charles H. Woodbury, alphabetically speaking, exhibit pictures at the Butler Art Institute until Jan. 3. The display was arranged through the cooperation of the Guild of Boston Artists and the American Federation of Arts.

Wood blocks by Pedro J. Lemos and Emil Fuchs were shown at the Institute from Nov. 15 to Dec. 3.

MILWAUKEE

Paintings by George Oberteuffer are on view at the Art Institute. At the same time there are shown a group of still life and figure paintings by his wife, H. Amiard Oberteuffer, and a collection of oil paintings by Philip Hale, Boston artist, who lectured at the Art Institute some weeks ago.

MCPHERSON, KAN.

The fifteenth annual exhibition of art at the McPherson Senior High School includes work by Birger Sandzen, Robert Henri, Tolson, Cassidy, Ellis, Krehbiel and Jacobson.

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PROVIDENCE

At the Providence Art Club, the annual show of "Little Pictures" is drawing a good attendance and a dozen sales were made during the first week. Of the local artists, H. Cyrus Farnum deserves first mention for his group of scenes in northern Africa. Other important groups are the Rockport group by Antonio Cirino, four striking landscapes by Stowell B. Sherman, landscapes and floral subjects by F. C. Mathewson, harmonious moonlights by S. W. Macomber, Nova Scotia by Mabel M. Woodward, landscapes with cattle by George A. Hayes, New England scenes by C. Gordon Harris, and luminous cloud studies by A. E. Sims. In recent years this show has grown to such importance as to attract groups of pictures by outside artists. Represented this year are H. A. Vincent, Harry Leith-Ross and Robert H. Nisbet. A large number of pochades by students and others are shown.

At the Rhode Island School of Design, the two small galleries are hung with a retrospective exhibition of still life. So well have the pictures been chosen, that they cover the whole field of still life painting in retrospect, up to the brilliant modern treatment of such artists as Anna Fisher and the Carlsens, there are works by Chase, La Farge and Charles Walter Stetson, among others.

—W. Alden Brown.

HARTFORD

The Arts and Crafts Club held its annual exhibit at the Athenaeum Annex. The various crafts were well represented and numerous sales were made. Exhibitors of painting included Dorothy Hapgood, Mabel B. English, Frances Hudson Storrs, William Bradford Green, Cornelia C. Vetter, Carl Ringius, C. Wellington Crosby, Inez Temple, Jessie Goodwin Preston, Edith and Frances Beach and Michel Jacobs.

Nunzio Vayana has sailed for an indefinite stay in Italy.

The High School Commission has acquired from James G. McManus his portrait of Thomas Snell Weaver, many years superintendent of schools, to be placed as a permanent memorial in the recently completed high school that bears his name. This portrait received the Dunham and popular prizes at the 1923 exhibit of the Connecticut Academy.

Clinton O'Callahan is exhibiting oils at the Annex Gallery of the Wadsworth Atheneum. The collection was recently shown at the Babcock Galleries, New York.

George A. Gay, curator of prints of the Morgan Memorial Museum, is having in the print room another installment of etchings from his private collection. This time it consists of examples of modern French etchers.

The Old Gate Studio is showing work of the following painters: Paul E. Saling, Carl Ringius, Albert Olin, Milton Avery, James Conlon, Walter Korder, Vincent Spagna, Cornelia C. Vetter, Edith B. Stevens, Frances Hudson Storrs and Helen Simpson.

—Carl Ringius.

PITTSBURGH

Paintings by Edward W. Redfield constitute the Christmas exhibition at the Gillespie Galleries. "Looking at the present group," says the *Post*, "one senses the change from the pioneer landscape to the intensively motorized one that is fast supplanting it. Redfield shows us a land where men make their bread from the soil. His pictures are confidences of the working life of the country. Houses blend with the landscape, well seasoned by the passing of summer and winter storms."

SALT LAKE CITY

The art gallery of the University of Utah has on exhibition twenty-five oils and water colors by Mary Teasdale and four oils by LuDeen Christensen.

Hotel des Artistes, 1 West 67th Street. Studio Apartments: large, \$1,000 to \$5,000; small, \$2,000 to \$3,000. Also small single rooms. Free cooking and refrigeration. Maid service. Swimming in basement. Phone ENDICOTT 8440.

BOSTON

An exhibition of the dramatic etchings of Frank Brangwyn has been hung at the Boston City Club. The business men who form a large portion of the membership are finding this artist's interpretation of man's relation to modern industrialism particularly interesting. Etchings by Haden are also on view.

Portraits and landscapes by Marguerite Pearson are being shown during November at the Milton Public Library.

This is water-color time for the Guild of Boston Artists, with Sarah C. Sears, Susan H. Bradley, Eleanor W. Motley and Sears Gallagher as exhibitors.

Artistic feeling and technical competence characterize the water colors of J. Olaf Olson, now on view at Doll & Richards' Gallery. Some of these paintings were made in Norway and Sweden during the past summer.

Lithographs, etchings and drawings by George C. Wales are being shown at Goodspeed's. Old mezzotint portraits are also on view.

The Copley Society recently held its annual meeting and elected these officers: President, Holker Abbott; vice presidents, William T. Aldrich, H. Winthrop Peirce; secretary, Frederick W. Coburn; treasurer, J. Butler Studley; governors, Daniel O. Brewster, Mrs. Arthur T. Cabot, Desmond Fitzgerald, R. H. Ives Gammell, Charles H. Pepper, Harley Perkins, John A. Wilson. President Abbott announced plans for a fine arts carnival ball to be held in Horticultural Hall on Feb. 20 with the cooperation of several societies of architects and art school organizations. —E. C. S.

SAN DIEGO

Colin Campbell Cooper, who now makes his home in Santa Barbara, is showing in San Diego the paintings which he brought back from a recent sketching trip to Spain. The exhibition opened Dec. 1 with a reception to Mr. Cooper and Miss Anna Pierce, of San Diego, who has at the Museum an exhibition of water colors, drawings and paintings. The members of the receiving line wore Spanish costumes, which aided the old Spanish gallery in creating an atmosphere. Mr. Cooper's work will remain on view during December and go to the Howard Young Galleries in New York City for February. Miss Pierce's water colors were replaced by the work of Alfred Mitchell on Dec. 15.

Sculpture by James Porter is being shown for December at the Museum. —H. B. B.

KANSAS CITY

The exhibition of paintings by Edouard Buk Ulreich, at the Hug Galleries during December, gives Kansas Citians a chance to judge the paintings of a Kansas City boy who has achieved a notable success in the East.

Some of the pictures are of the Western subjects that attracted "Buk" first to serious effort when he was a cowboy, and others are the mystic, bizarre paintings with which he has since made such a sensation. All show the influence of the artist's Western experiences, of his studies abroad, and his study of interpretative dancing.

The Russian Art Exhibition that has been in this country several months opened at the Kansas City Art Institute Dec. 9. There are more than 150 pictures in the collection.

WILLIAMSPORT, PA.

Sixty-eight exhibits were included in the display of the Williamsport Art Guild. Two oils and a pastel portrait of a child were shown by Frances Tipton Hunter. Pastel portraits by Clayton V. Spicer and landscapes by the same artist were noteworthy. A new exhibitor this year was L. E. Jones, of Woodstock, N. Y. Lucie Manley hung a number of her Cape Cod pictures. Other exhibitors were G. V. Reinbold, Carl V. Walker, Priscilla Cunningham, William Nast and Ruth Wood.

LOS ANGELES

The Ackerman prize for a figure painting, donated by the Pig'n Whistle Company to the fifteenth annual exhibition by the California Art Club, was awarded to Edouard A. Vysekcal for "Human Sympathy." The landscape prize arranged for through Los Angeles Museum by the late Mrs. Henry E. Huntington, was divided, Alson Clark's "Catalina" and Franz A. Bischoff's "Cliff-Born Trees" having received an equal number of votes. The prizes were awarded by vote of the entire membership of the club instead of the customary jury of awards. Honorable mention for figure was given to Clarence Hinkle for "Vacation Time," and in landscape to Roscoe Shrader for "Casa La Nopalera." Honorable mentions were also given in sculpture to Merrill Gage for "The Flutist" and in miniatures to Clara Force for her portrait, "Helen."

The semi-annual exhibition by The Painters of the West is at the Biltmore Salon. Fifty paintings, representing twenty-eight artists, are beautifully installed. Pictures by Jack Wilkinson Smith, Alson Clark, Maynard Dixon, Armin Hansen and young Douglass Parshall form the apex of the exhibition, each canvas being characteristic but of exceptional quality. Aaron Kilpatrick, Carl Oscar Borg, DeWitt Parshall, Maurice Braun and Max Wieczorek offer exceptional pictures, while two water colors by Francis McComas are contrasting, one a very modern essay "Red Rocks and Cedars," and the second a successful vista of desert with storm clouds. Other exhibitors are Thomas Moran, honorary member; Charles Austin, Dana Bartlett, Benjamin C. Brown, George Townsend Cole, Clyde Forsythe, John Frost, Arthur M. Hazard, F. Tenney Johnson, Jean Mannheim, Edgar Payne, Hanson Puthuff, John Hubbard Rich, Charles M. Russell, J. H. Sharp, Orrin White and Gunnar Widforss.

Tade Styke's portraits have been sent for one week to the Cannell & Chaffin Galleries in the Hotel Maryland, Pasadena, after which they will be returned to their owners. His most recent portrait, that of William H. Armstrong, is added to the collection. Mr. Styke will leave in January for Paris, where a large exhibition of his work will be held.

Dana Bartlett and Max Wieczorek are the first exhibitors of paintings at the Nelson Evans Photographic Studio, a gallery recently established in Hollywood.

John Cotton held a one-man show at the Friday Morning Club, where he lectured on "The Art of Today" at a recent meeting. The exhibit included etchings, aquatints and water colors. For the remainder of the months this club will exhibit the work of the women sculptors of Los Angeles.

Charles Tanner of Riverside is the monthly exhibitor at the Ebell Club. John Coolidge, secretary of the California Art Club, is exhibiting at the Di Segni-Meyer Studios.

Roger Burnham, of Berkeley, formerly of Boston and Honolulu, is showing small medallions in gold at the print room of the Biltmore Salon.

A special pre-holiday affair was the "Master Artists" program and banquet at the Art Center last week. The Painters and Sculptors' Club had a large exhibition. All the studios were thrown open to the public for the evening. —Elizabeth Bingham.

MINNEAPOLIS

The Institute of Arts has been emphasizing Americana in its recent exhibitions. After the opening of the Colonial rooms, which was preceded by exhibitions of early portraits and prints, has come an exhibition of American pottery and glass from the collection of Mrs. Sumner T. McKnight, of this city. The group on exhibition is unusually fine in its scope and its preservation. Some Staffordshire importations are contrasted with the native plates.

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PHILADELPHIA

Bessie Wilcox Smith has taken all four galleries at the Art Alliance for her exhibition. In the east gallery her portraits of children are hung, most of the exhibits being loaned by the parents of the subjects, Mrs. John B. Thayer, Mrs. Francis S. McIlhenny, Mrs. John Gilbert and others. In the other galleries are portrait heads and illustrations.

Paul Martel has a one-man show in the Welsh Gallery. Portraits of Miss Woerner and the Misses Patterson, and landscapes of Addingham, Newport and Flanders are included. Subtlety of light and delicacy of color in the modern manner, based upon sound drawing and tangible subject, characterize these works.

The pre-Christmas exhibition of small oils, water colors and prints at the Sketch Club was a huge success. Over a score of works were sold, including those of Frank Lesshaft, Wilmer Richter, Herbert Pullinger, Henry Pitz, John J. Dull, Alfred Schmidt, R. Van Neese Greene.

At the close of the water color exhibition at the Academy of the Fine Arts the following awards were made: The Philadelphia prize to Emerton Heitland for his group, and to the group by Frank W. Benson, the Dana water color medal. The Brinton gold medal, awarded for the first time for the best print, was given to George Bellows for his lithograph, "Auntie Mason and Her Husband." The class of caricatures was a new feature of the exhibit, and the first prize was awarded to D. R. Fitzpatrick for his crayon drawing of "Babe Ruth," and the second to "Titus" (William Auerbach-Levy) for his "Charles W. Hawthorne."

The Chester Springs exhibition prizes were: First, for paintings, Margaret Dobson; second, Robert Atwood; third, Garnet W. Jex. A special prize was given to Frank H. Miller for his drawings in black-and-whites, and another special to Oscar Miller for his landscape.

The Charles M. Lea prizes for drawing competed for by art students all over the country at the Pennsylvania Academy, with the same jury of award as that of the water color show, were given this year as follows: First, Glenna Latimer; second, P. Webb; third, Betty Welsh Paul.

In the clubrooms of the Women's City Club, on the fifteenth floor of the Wellington, are shown water colors by the late Frank English painted in Europe and America.

Vladimir Perfiliev was given a reception at the Sketch Club Monday evening, Dec. 15, to open his exhibition of sketches and paintings made in the Balkans last summer and now shown here for the first time.

The 1682 charter of William Penn to the freemen of Pennsylvania, purchased from the George C. Thomas collection for \$21,500 by Gabriel Wells, of New York, is held for purchase by the people of the State of Pennsylvania. The *Public Ledger* has already started a popular subscription to raise the \$25,000 necessary, and nearly half the sum has been raised.

The plaster models for the sculptures for the anchorages of the Delaware River bridge joining Philadelphia and Camden by the longest span in the world have been finished and exhibited by Leon Hermant, French sculptor. The models represent in high relief the coat of arms and bearers of Pennsylvania, New Jersey, Philadelphia and Camden, each on their respective side of the Delaware as ornament.

The 120th annual exhibition of the Pennsylvania Academy of the Fine Arts will open Feb. 8 and close March 29. Entry cards must be in by Jan. 10, and special arrangements have been made for the reception of work by agents in New York, Boston, Chicago, Cleveland and St. Louis, and circulars will be sent to artists desiring full information. The jury of selection and hanging committee will be composed of the following members:

Painting—Charles H. Woodbury, chairman; A. Margaretta Archambault, Louis Betts, Sidney E. Dickinson, Paul Dougherty, George Gibbs, Victor Higgins, Joseph T. Pearson, Jr., Henry B. Snell, Robert Spencer, Lillian B. Meeser. Sculpture—Charles Grafly, Arthur Lee, J. Maxwell Miller. Hanging committee—John Frederick Lewis, the president, ex-officio; Charles H. Woodbury, George Gibbs, Charles Grafly, Joseph T. Pearson, Jr.—Edward Longstreth.

Oakley Portrait for Philadelphia PHILADELPHIA—The Pennsylvania Academy of the Fine Arts has accepted the portrait of Henry Howard Houston Woodward by Violet Oakley. The gift was made by the late Mr. Woodward's father and mother, Mr. and Mrs. George Woodward. The subject was an aviator whose plane was brought down in a battle in France.

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Canon Greene, of Islington, is exhibiting water colors at Musson's Gallery.

The Art Gallery of the Grange has commenced work on an immense addition to the present gallery. It will be about three times the size of the building now used, and will contain sculpture courts through the centre. At the present time paintings acquired in the past year are shown, notably two by Raeburn. Glyn Philpot's vigorous study of a man and one of W. Russell Flint's water colors, "The Blue Rhone," and posters from the Norwegian state railway are among other exhibits.

The "group of seven" Toronto artists will exhibit paintings in January. The location of the Carroll Galleries has been changed from King St. West to 12 Bloor St. East.

—A. S. W.

MADRID

After a long search in Toledo Cathedral, Canon Don Antonio Sevillano has discovered a canvas by Luis Tristano, who was El Greco's favorite pupil. The subject is St. Sebastian. It was found in one of the side altars of the Chapel of the Sepulchre, on the side of the Epistle. It is a remarkable coincidence that in a few days' time will take place the tercentenary of the artist, the ceremonies of which are being organized by the Academy of Fine Arts and Historical Science of Toledo. As is now well known, Tristano spent most of his life in the studio of El Greco, and most of the unsigned pictures outside the Museums and churches of Spain attributed to El Greco were undoubtedly painted by Tristano.

—E. T.

DENVER

An exhibition of the work of Professor Cizek's Vienna pupils opened at the Public Library Dec. 10.

NEW YORK EXHIBITION CALENDAR

Ainslies Galleries, 677 Fifth Ave.—Water colors by Julius Delbos, to Dec. 31; paintings by Rosalie Clements, Vyvyan Donner and Madame Modrakovska, to Dec. 13.

American Numismatic Society, 156th St. and Broadway.—Exhibition of the work of European medallists since 1910, to Jan. 11.

Arlington Galleries, 274 Madison Ave.—American and foreign paintings.

Art Center, 65-67 East 56th St.—Sculpture by Moselio, monotypes by Marian Gray Traver, Inwood pottery and Georg Jensen silver, to Dec. 30; small sculptures in white soap, to Jan. 15; photographs by W. G. Shields, to Dec. 31; the childhood work of living American masters, Dec. 22 to Jan. 3.

Babcock Galleries, 19 East 49th St.—Water colors by George Elmer Browne; annual exhibition of cabinet paintings, to Dec. 27.

George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Open with new additions. Closed Mondays.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Sculpture by Ivan Mestrovic, to Jan. 4; annual exhibition of the Brooklyn Society of Etchers, to Jan. 5.

Brunner Galleries, 27 East 57th St.—Paintings by Seurat.

Butler Galleries, 116 East 57th St.—Mezzotints by S. Arlet, Edwards, Sidney Wilson and others, through December.

City Club, 55 West 44th St.—Photographs by Harry R. Barry.

Daniel Gallery, 600 Madison Ave.—A group of water colors by American artists.

Dudensing Galleries, 45 West 44th St.—Exhibition of early American portraits and landscapes, to Dec. 31.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by French artists.

Ehrich Galleries, 707 Fifth Ave.—Annual exhibition of Madonnas by old masters, beginning Dec. 22.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Work of the N. Y. Society of Craftsmen, to Dec. 31.

Fearon Galleries, 25 West 54th St.—The Josef Stransky collection of paintings.

Ferargil Galleries, 37 E. 57th St.—Paintings by J. G. Cornelius; recent paintings by Bakst.

Grand Central Galleries, 6th floor, Grand Central terminal.—Paintings and sculpture by American artists; exhibition of English art selected from the British Empire Exposition at Wembley, beginning Dec. 26.

Greenwich Village Theatre, 220 W. 4th St.—Water colors, black-and-white drawings and masks by artists of the Provincetown Playhouse.

P. Jackson Higgs, 11 East 54th St.—Early Chinese wood sculpture.

Holt Gallery, 630 Lexington Ave.—Etchings, small paintings and monotypes by American artists, to Jan. 1.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of English sporting prints.

Kingore Galleries, 668 Fifth Ave.—Portraits by modern American and European artists.

Knoedler Galleries, 14 E. 57th St.—French and English 18th century prints in color, to Dec. 31.

Kraushaar Galleries, 680 Fifth Ave.—An exhibition of modern European paintings.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.

Lewis and Simmons, Hecksher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Paintings and other art objects by Louis Comfort Tiffany, to Dec. 29.

Metropolitan Museum, Central Park at 82nd St.—Photographs of early American architecture; recent accessions in prints; Chinese paintings; new American wing; drawings given and lent by Albert Gallatin, through December.

Mileh Galleries, 108 West 57th St.—Recent paintings of Spain by Maurice Fromkes, to Dec. 27.

Montross Galleries, 550 Fifth Ave.—Exhibition of paintings by American artists; pottery by H. Varnum Poor, to Dec. 27.

National Arts Club, 119 East 19th St.—Exhibition of the work of living American etchers, to Dec. 27.

National Association of Women Painters and Sculptors, 215 West 57th St.—Annual exhibition of small paintings, sculpture and miniatures, to Dec. 23.

Neighborhood Club, 104 Clark St., Brooklyn.—Paintings by Robert J. Wickenden, to Jan. 3. N. Y. Public Library, 42nd St. and Fifth Ave.—Books and pictures relating to the work of European medallists, to February; prints by Americans of European scenes, to March 31; manuscripts from the Morgan Library.

Parish-Watson & Co., 44 East 57th St.—Indo-Persian miniatures of the XVIth and XVIIth century; an exhibition of emerald green jade. The Pen and Brush, 16 East 10th St.—Exhibition by artist members, to Jan. 5.

Charles Platt's Studio, 101 Park Ave.—Paintings by Le Serrec de Kervilly, to Dec. 25, afternoons.

Pratt Institute, Ryerson St., Brooklyn.—Persian and Indian textiles and European peasant costumes lent by the Brooklyn Museum, to Dec. 27.

Ralston Galleries, 4 East 46th St.—Early English portraits and Barbiizon painters.

Rehn Galleries, 693 Fifth Ave.—Christmas exhibition of drawings and water colors.

Reinhardt Galleries, Hecksher Bldg., 57th St. and Fifth Ave.—Portraits by Arthur Halmi.

Koerich Museum, 310 Riverside Drive.—The new Helena Koerich wing; Byzantine and Russian ikons and drawings, to Jan. 4.

Salmagundi Club, 47 Fifth Ave.—Thumb-box sketches, to Dec. 22.

Schwartz Galleries, 517 Madison Ave.—Exhibition of marine paintings, through December.

Scott & Fowles Galleries, 667 Fifth Ave.—Original water color drawings by Thomas Rowlandson.

Waldorf-Astoria Hotel, suite 120.—Paintings, sculpture and etchings by members of the Munich Art Associations, to Dec. 24.

Whitney Studio Club, 10 West 8th St.—Paintings by Konrad Cramer, Lucile Blanche and Reeves Brace; glazed terra-cottas by Carl Walters, to Dec. 24.

Whitney Studio Galleries, 8 West 8th St.—Animal portraits by Herbert Haseltine, to Dec. 30.

Wildenstein Galleries, 647 Fifth Ave.—Portraits and decorative canvases by Frederico Beltrán-Masses, to Dec. 31; a portrait of Marie-Antoinette by Madame Vigée-Lebrun, and some furniture made by Jacob for the Queen's apartments at Versailles.

Max Williams, 538 Madison Ave.—Currier & Ives prints of early American city and country life; exhibition of ship models, through December.

Wiener Werkstaette of America, 581 Fifth Ave.—Drawings by Mela Koehler, to Dec. 24.

Women's City Club, 22 Park Ave.—Water colors of interiors by Louis R. Metcalfe.

Catherine Lorillard Wolfe Art Club, Grace House, 802 Broadway.—Paintings by Mary A. Kirkup, to Jan. 5, afternoons only.

Howard Young Galleries, 634 Fifth Ave.—Paintings by American and foreign artists.

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